the Link

Concordia University
Montreal, Quebec

Volume 7, Number 22
Wednesday, December 3, 1986

Agenda

Use the Agenda to publicise any Concordia-related event. Drop off your info at our offices at Sir George (H-649) or mail it in, indicating "Agenda" on the envelope. Deadlines are 5 p.m. Friday for Tuesday issues, and 5 p.m. Wednesday for Friday issues.

TUESDAY, DEC. 2

Concordia Department of Music Recital Fortepiano by Professor Bernard Lagace, assisted by Carlo Novi on violin. Loyola Chapel at 8 p.m. 7141 Sherbrooke W.

Concordia Department of Theatre opening night of "The Diary of a Scoundrel" by Alexander Ostrovsky at the Chameleon Studio on Loyola Campus at 8 p.m. Performances through the 13th of December. Free Admission. Info. 848-4741 or 4747.

The Montreal Poetry Cooperative. Poets Jill Dalibard and Emanuel Lowi will read from their works at Librarie sur Le Parc, 5504 Sherbrooke W., at 8:30 p.m. Info. 842-3477.

WEDNESDAY, DEC. 3

Simone de Beauvoir Institute. The first presentation of the Mair Verthuy Scholarship will be made by Madame Francine McKenzie, President of the Council on the Status of Women, from at the Simone de Beauvoir Institute, 2170 Bishop St. from 7:30 p.m. to 10:00 p.m. Info. 848-2372.

Amnesty International-Concordia meeting at Belmore House, Loyola Campus at 7:30 p.m. All welcome

THURSDAY, DEC. 4

Concordia Department of Music second year improvisation classes, at the F.C. Smith auditorium, 7141 Sherbrooke W. 8:30 p.m.

FRIDAY, DEC. 5

Lesbian and Gay Friends of Concordia Wine and Cheese/Christmas party. Admission is one canned food item, proceeds to go to Dignity Canada for food baskets for AIDS sufferers. 2060 MacKay, Annex FA, room 202 from 8 p.m. til Midnight. Info. 848-7414.

Concordia Women's Collective regular meeting. 2060 MacKay, FA Annex, room 202 at 5 p.m. All women welcome.

Cinema & Studio Art early Xmas party with Ray Condo and his Hardrock Goners and special guests the Spectrum Blues Band. V.A. Building, 1395 Dorchester W., 2nd floor. Cheap beer and $3 cover.

SATURDAY, DEC. 6

Concordia Department of Music The Concordia Choir concert of Choral Music by Holst and Britten as well as Christmas carols. Loyola Chapel 7141 Sherbrooke W. 8 p.m. Free admission.

TUESDAY, DEC. 9

Concordia Department of Music the Student Chamber of Music Ensembles presents work by Bartok, Verdi, Mozart, Brahms and others. Loyola Chapel, 7141 Sherbrooke W. 8 p.m. Free admission.

Condordia Department of Theatre presents "Pope Joan" a Canadian comedy by Banuta Rubess. Tonights performance 8 p.m. Other performances until Dec. 14. General admission $4, students and seniors $2. Matinees free. Info. 848-4742 or 4747.

GENERAL

UWT help. If not registered in a Composition course and you have failed thee UWT or think you might, individual help is available at the UWT clinic. Call Mr. Cozens, 848-2331 or 2320.

Invitation aux femmes artistes: Exposition d'Art Actuel: Femmes de Parole et Ecologie. Les oeuvres a deux dimensions (2D) et a trois dimensions (3D) sont acceptees. Date limite d'acceptation des dossiers: le 15 fevrier 1987. Info. Monique Langlois, 481-8317 ou 484-4151.

Bordeaux Prison Visits will begin in the New Year. If you're interested, call 848-3586 or 848-3590.

Tools for Peace campaign. Central America Committee is organizing a collection of school supplies such as pens, pencils, and notebooks to be sent to Nicaragua as part of the Tools for Peace campaign. Students may leave donations at 2020 Mackay, room 203, either CUSA office, H-637 (downtown) Campus Centre (Loyola). Info. 848-7410.

The Snowdon YM-YWHA will present a lecture/discussion "Shedding New Light on Chanukah 1986" on Dec. 15 at 8 p.m. in the Snowdon Y, 5500 Westbury Ave. Free admission. Info. 737-6551.

Jazz International Series at Salle Claude-Champagne. 220 Vincent-d'Indy. Dec. 4 at 9 p.m. Info and reservations 343-7682.

Head and Hands membership drive currently going on. Support community involvement. Info. 481-0277

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Classified

Classified rates: 20 cents per word for Concordia students, 25 cents per word for others. Deadlines are 5 p.m. Friday for Tuesday issues, and 5 p.m. Wednesday for Friday issues. Drop off ad and payment in room H-649, 1455 de Maisonneuve W.

1-TYPING

Typing theses, reports, manuscripts, etc., 18 years experience in both languages, rapid service, work done on IBM. $1.50 double spaced. Mrs. Paulette Vigneault, 10 minutes walk to Concordia. 288-9638/-0016.

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Group leader needed for Dawson Israel Semester Program (January 21-May 20, 1987). Qualifications: Experience in working with youth, previous visit to Israel, knowledge of Hebrew. Contact N. Parry 931-8731, local 8098.

Metropolitan News 1248 Peel. Newspapers, fashion mags, maps from all over the world. Requires general and office help.

Camp Maromac, a Children's Resident Summer Camp requires staff for the following positions from June 27 to August 11, 1987; Counsellors, Instructors for: Swimming, Sailing, Sailboarding, Canoeing, Waterskiing, Tennis, Land Sports, Gymnastics, Computers, Music, Arts & Crafts, Registered Nurses, Nurses' Aids, Secretaries, Waitresses, Assistant Cooks, Potwashers. Excellent salary and working conditions. Call between 9:00 a.m. & 5 p.m. 933-4836.

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Concordia Daycare requires a full-time teacher for February 1987. Please send C.V. including three references to: Personnel Committee, Garderie Concordia, 2305 St. Marc, Montreal, H3H 2G9 by December 31, 1986.

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Urgent! Woman needed to physically care for an M.S. patient. Cote St. Luc area, Thursdays Dec. 25, Jan. 1st and Jan. 29th, 6:30 p.m. to 9:30 p.m. Call immediately, Terry 934-4546/483-5633.

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3-FOR SALE/TO BUY

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5-TRAVEL

Chanukah train trip to Florida: 488-0839.

Paris $399 1 round trip ticket for sale Dec. 14 to Jan. 14. Call Sylvie: 689-1366 after 6:00 p.m.

One or two students (female) to share Acapulco trip 697-0510 or 695-4704.

6-APTS.

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continued to page 4

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Regulation challenged in court

Lawyers barred from hearings

by Aaron Derfel

Concordia has changed its cheating regulations to keep lawyers out of appeal hearings even though a former student is challenging the decision in court.

The student,accused of cheating on an exam three years ago, was refused the presence of a lawyer at his appeal board hearing and has taken the university to court this year. He wants to be cleared of the cheating charge and says his lawyer "will demolish" the university's powerto refuse students a lawyer at their hearing.

The former student, who wants to be known as Maxwell, said he "disagrees with all the (cheating) procedures in the (undergraduate) calendar."

Maxwell got straight A's in his courses until he was accused of cheating in the summer of 1983. Six months later, he asked for an appeal board to review the cheating charge.

"I told (the appeal board) I wanted to be represented by my lawyer and they said no," Maxwell said, adding that the 1983 cheating regulations did not give the university the right to refuse his request for a lawyer.

At a March 1985 meeting, senate members decided the cheating and plagiarism regulations were badly worded and had to be changed to prevent students from bringing lawyers to appeal board hearings. They said they wanted to keep the hearings informal and decided an accused student should only be represented by an advisor from within the university.

But Maxwell says senate is wrong not to allow lawyers.

"There's a provincial law in the ministry of education that says every student has a right to be represented by a lawyer," Maxwell said.

Scott Robertson, education vice-president for Concordia's student association (CUSA), said the changes to the "very ambiguous" regulations do not stem from just the Maxwell case but from "a bunch of cases that have come forward."

"There was a case last year where a student was caught forging (a document) but it didn't fall under the regulations that were stipulated in the calendar," said Robertson. "(The hearing committee) had to throw the case out."

Before the changes made in 1985, the academic regulations did not mention whether a student could bring in a lawyer or not.

"If a student happens to be accompanied by a lawyer, it would put a whole new flavour on hearings and appeals," said the March 1985 senate minutes.

"In such circumstances, a chairman of a hearing panel would either refuse to chair the hearing or request that the panel have its own legal council present during the hearing," the minutes said.

At the meeting, Concordia rector Patrick Kenniff said that the changes will be officially added to the regulations after approval from the university lawyer.

Senate passed the final changes of the cheating regulations, which had been checked by the university lawyer, in October 1986.

Kenniff is unwilling to comment on the Maxwell case or about the relationship between the case and the new cheating regulations.

"There is a case before the courts of law and I'm not free to talk about it," he said Wednesday.

John Noonan, secretary of senate, was also unwilling to comment on the Maxwell case but said it has not been the cause of the revisions.

"Heavens no," said Noonan.

"Those resolutions that were adopted by senate were to be referred to appropriate experts in the university for proper phraseology and for insertion into the university regulations," said Noonan.

Karen Takacs, CUSA's co-president, says the revised regulations give students more rights and added that their publication in next year's calendar is a good idea.

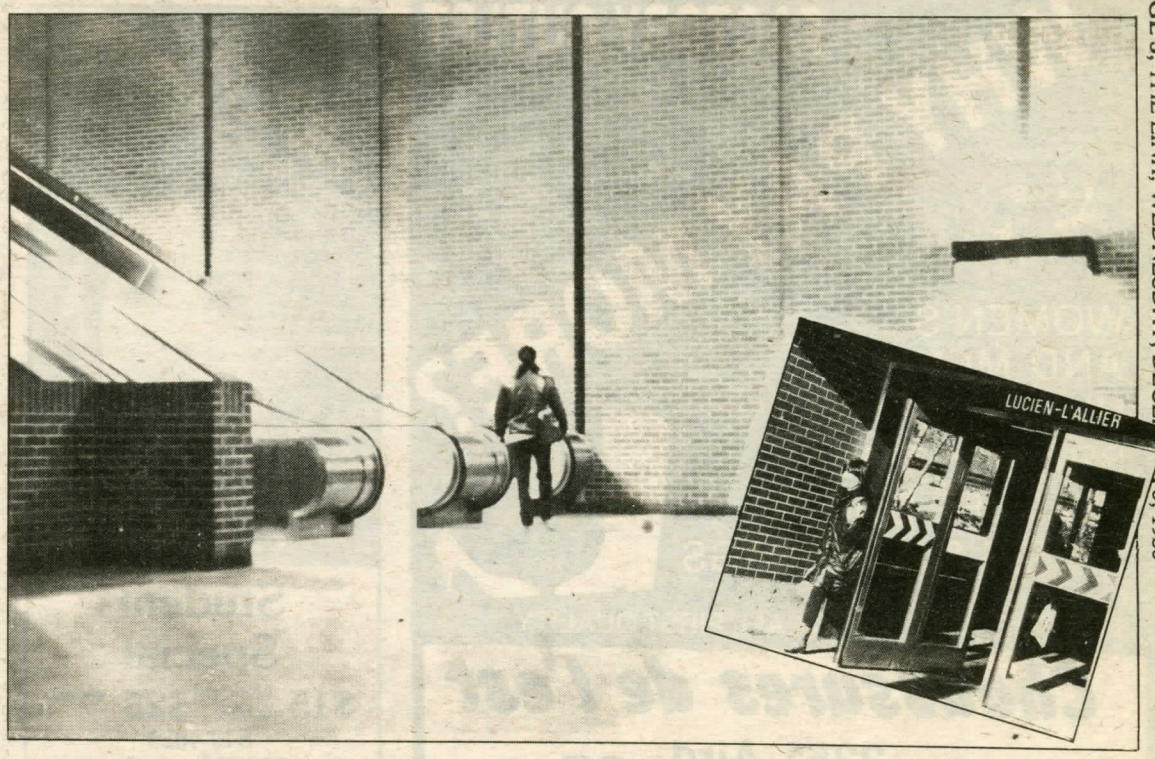
"I think it'll help the students," she said, "because a lot of students weren't aware that they could ask to bring someone in (from within the university)."

Robertson, who is a member of an appeal board, says he has noticed improvements already. He said a student was "totally paranoid" before the appeal board until an advisor started representing her.

"Now she's got somebody there in with her, helping her out" and giving her "moral support," he said.

Maxwell says he is anxious for the court verdict to be reached because he has spent over $1,800 in legal fees and wants his name cleared.

He was six credits short of graduating when he got expelled after his hearing and, because the university has put a freeze on his academic record, he cannot apply to other universities.



The Lucien L'Allier Metro station is considered one of the most dangerous in the city. Police warn that students should not use the station alone. PHOTO: FRANCE DESILETS

At Lucien L'Allier station

Student stabbed in Metro

by George Kalogerakis

A Fine Arts student, who was mugged and stabbed in the Lucien L'Allier Metro station, warns people not to use that stop.

"Students should stay away from that station as much as possible," said Mimi, 27, who didn't want her last name published.

Fine Arts faculty and staff use the stop because it is close to the Visual Arts building on Dorchester.

Located at Lucien L'Allier and Argyle street, the station is one of the deepest in the system, with three long flights of escalators. The streets around it are little used and dimly-lit.

Mimi says the station is very dangerous because someone at the top can see everything below them.

"I realized afterwards that he (the mugger) had been watching me from the top level from the moment I had gotten off the Metro," she said. "He knew it was safe. He saw no one else around."

Mimi says she was almost out of the station at night two Saturdays ago when a boy about 16 started walking down the stairs towards her.

"He past me on the way down and then I felt someone right behind me," she said. "I had my purse underneath my arm and he grabbed it out from behind me.

"I reacted instinctively. I ran after him and I grabbed the purse back. He turned around, took out the knife, clicked it open and put it into my side, right near the left kidney," Mimi said.

Four or five complaints per year are registered of muggings or assaults on Concordia students or staff at the station. In 1983, a UQAM student died after he was mugged there on the way home from the Visual Arts building.

"If I had known these occurrences happened there, I would never have used the station," Mimi said, who was released from hospital the next day but had to go back last week because of internal bleeding. "It would be a good idea if the university would warn students every semester."

Police say the mugger is working many Metro stations but that Lucien L'Allier and George Vanier are the worst.

Detective Pierre Roi of Station 25 says the Lucien L'Allier station is not very safe and that students should travel with friends if they have to use the stop.

"The station is quite near to the ghetto district. Just wait for a few friends," said Roi. "Don't isolate yourself."

Roi says more muggings happen in November and December than in the prior six months.

"Muggers have to buy gifts for their friends (at Christmas) so they mug more," Roi said.

Mimi says other students, if they have to use the station, should put their keys, money and cards in a pocket instead of their purse so the mugger can't rob their homes and so they are not stranded. Mimi's purse contained $20 and identification.

She says she should have started screaming after she was mugged but didn't think about it until after she was stabbed.

"Maybe someone could have caught him ahead," she said.

Mimi says she shouldn't have ran after the mugger.

"If you carry a purse and someone grabs it, don't try to grab it back because the guy could have a knife or a gun."

Fee triples tuition for seniors

by Brian Dryden

Concordia's academic materials fee has almost tripled tuition for senior citizens.

Senior citizen students are being charged the fee of $3.50 a credit even though they have had a special tuition fee rate for the past nine years.

Students over 65 have paid only $2 a credit for tuition since 1977 because of a university policy which recognises that most seniors take classes for recreation and that they are usually on a fixed income. Undergraduate students usually pay $15 a credit.

For Janice Craig, 67, the materials fee has meant she will take only two English classes a semester instead of three.

"Now I can only afford to take two classes because my pension isn't much," Craig said. "I know other students pay a lot morebut I still feel that charging us more isn't going to raise very much money."

Elizabeth McDougal, a 67 year-old independant student, doesn't really care about the materials fee.

"I don't worry about paying that cost. It's the cost of my books that is expensive," she said.

The materials fee was imposed by the university's Board of Governors over the past summer to pay for class handouts and other materials used in classes and labs.

With the materials fee added, senior citizen students will now have to pay $5.50 a credit.

Richard Diubaldo, director of the Centre for Mature Students, thinks seniors should not be charged the materials fee because it does not take into account their special status at the university.

He says he argued against making seniors pay the fee.

"I think it's unfair, but that's life," Diubaldo said. "I don't know what benefits they'll get from paying the fee."

Asley McGain, co-ordinator of seniors for the Centre, says the university's rationale for charging seniors the materials fee is that there are no exceptions.

However, international students paying differential fees of $195 a credit have been exempted from paying the materials fee.

Lucie Beauchemin, advisor to the rector, says seniors must pay the material fee because all students use the same services provided in the class room.

McGain says senior citizen enrolment is slightly down from last year's number of 500 but doesn't know if it is because of the materials fee.

"We don't really know what the reaction to the fees are by the students," McGain said. "But there hasn't been a violent reaction. Only a few commented about the charge during registration."

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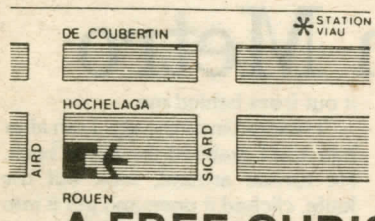

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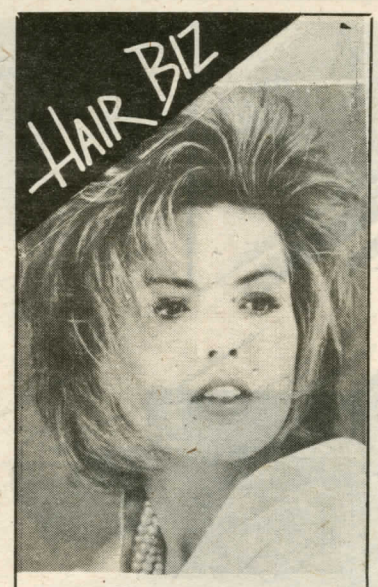

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continued from page 2

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7-LOST & FOUND

Lost! Blue Qm text book & red binder (QM 313 notes) on Wed. Nov. 5. Reward offered. Call 365-2389!

Lost: Wednesday night, Hall building 4th floor-Black cross pen with my name on one side, "Ideal" on the other. Sentimental value. Please call Lissa Albert 733-1952 and leave a message on my machine-anytime until midnight!

Lost: Glasses, brown case, red frames, Nov. 26, A409 Loyola Campus. Very important. Call Daniel 766-4293.

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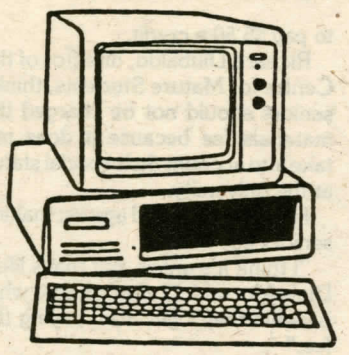

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"Unjustly treated" by department

Students lobby to get teacher rehired

by George Kalogerakis

Geology students are trying to get an "unjustly treated" professor rehired by their department.

Students have signed a petition and sent letters to the dean of arts and science to get Dr. Karen St. Seymour reinstated.

"We disagree with Dr. St. Seymour being released from active teaching," said Sandy McCubbin, president of the Geology Club.

St. Seymour was not rehired this semester but was given space by the university to work on government funded research.

"A bunch of us got together and thought this is unfair and that she was given a sort of hard time from the beginning," said Peter Hawley, a student on the department's curriculum committee and department council.

St. Seymour refused to comment on her situation.

Dr. Giampolo Sassano, head of the geology department, was presented with a petition signed by students who have taken at least one class with St. Seymour.

"Sixty-two people signed it out of a possible 64," said Hawley.

Also, students mailed form letters to Dean Charles Bertrand to ask him to intervene.

"I feel that she is being unjustly treated by the department of Geology and fear that her position is in jeopardy," the form letter says.

"I'm getting quite a few (letters)," said Bertrand. "I don't keep count but there's about 40 or 50."

Bertrand says the situation will be resolved this week.

"The case is under review," he said.

Hawley says St. Seymour is a very effective teacher.

"She is almost hyperactive in one sense and she really knows her material," he said. "At one time, she will be your best friend and, at another time, she will be your best enemy."

"You might be cursing her at the time but, when the course is over, you know your stuff," said Hawley, who has taken four courses with St. Seymour.

Hermann Daxl, a past president of the Geology Club, says his department doesn't usually listen to students.

"The department tries to ignore everything and push everything down our throats the way they want it," Daxl said.

"There are very few people working in the department who want her (St. Seymour) around," he said.

Sassano refused to comment, saying the university ombudsperson is looking into the situation.

"We don't want to compromise the enquiry," Sassano said.

Ombudsperson enquiries, which look into disagreements and cases of possible unfair treatment and harassment, are confidential.

Hawley says students heard last week that St. Seymour was offered a new contract.

"What we heard Monday morning was that Dr. St. Seymour was reinstated verbally by the Dean and an agreement had been made," Hawley said.

Dr. Shafiq Alvi, president of the faculty union (CUFA), says St. Seymour was given verbal assurance of an 18 month contract by the university. But he says some people are trying to get the union involved.

"I treat this as a family squabble," Alvi said. "I would rather like to have the problem settled amicably rather than be coming to legalistic problems. We may create many more problems rather than solve them."

The union's collective agreement says the university cannot offer a position unless it is advertised for a month.

"The question is whether or not the appointment has been made properly," he said. "On the other hand, there is an individual involved and is that individual being treated fairly or not?"

CEGEP staff strike possible next year

Montreal(CUP) - Teachers and support staff in Quebec's 49 CEGEPS may go out on strike unless the provincial government and the province's three major trade unions reach an agreement by the end of the year.

"Negotiations have been going on for 11 months in a very unsatisfactory way," said Monique Simard, president of the Confederation of National Trade Unions (CNTU). "We are going to have to use harder measures to get a collective agreement before the end of 1986."

The CNTU is the largest trade union in Quebec with 730 local unions, 42 CEGEPS and 125,000 members.

Representatives from the CNTU, the Quebec Federation of Labour (QFL), and the Centrale de l'enseignement du Quebec (CEQ) have been negotiating with the government since Dec. 31, 1985 when their last collective agreement ended.

Although the three unions are not part of a "common front", they do share common goals at the bargaining table.

"What we all have in common is salary increases," John Longo, president of the Dawson College Support Staff Union, one of the CEQ's nine CEGEP affiliates.

In 1983, the government cut teaching and support staff salaries by almost 20 per cent according to Longo. Bill 37 made provisions for an increase in the first year of the agreement but not for the next two years. The bill also tried to knock negotiations down from provincial to local levels.

"We are asking for an eight per cent increase for the first year because the government rolled back our salaries three years ago," Longo said.

"The result is that people are making two to three per cent more than three years ago, but inflation has gone up 15 per cent," he said. "Basically you could say our salaries have been frozen for the past three years."

Teachers also received a damaging blow with a 12 to 15 per cent increase in workload in 1983, according to Dawson College Teachers' Union president, Steve Muszynski.

"It makes it more difficult for teachers to provide quality education," he said refering to the increased student/teacher ratio.

Michel Poirier, a negotiator with the Federation Nationale des Enseignant-e-s du Quebec (FNEEQ), a CSN affiliate, agrees.

"Workload is a big problem. Professors become inundated and overworked," he said. "The climate of colleges has greatly deteriorated. This is one of our biggest points."

Poirier said one effect is increased security for substitute teachers. He also said that adult education has suffered and that entire departments have been cut.

"Teachers are being paid by the hour and being used as cheap labour," he added.

Many of the CEQ's 90,000 members went out on strike in 1983 but were legislated back to work after three and a half weeks, when the government passed Bill 111. The bill imposed heavy fines and penalties on unions for striking, including a three-year ban on legal strikes.

"For every day we stayed out, we lost two days work and one year seniority," said Poirier.

On November 13, 1986, the Bourassa government passed Bill 160, similar but more repressive legislation in an attempt to block a province-wide hospital strike.

Bill 160 subjects striking unions to fines of up to $100,000 a day each and workers up to $100 a day each.

"Legislation like this puts an end to the collective bargaining process," said Muszinski, "You may see teachers out in the streets protesting—even if it's illegal. The government is in the unique position of being our employer, negotiator and legislator. The make up the rules of the game and can change them at will."

Students barricaded themselves in Claude Ryan's office last Friday and made numerous long distance phone calls courtesy of the provincial government.

PHOTO: FRANCE DESILETS

Ryan's office occupied by ANEQ

by *Link* News staff

Education Minister Claude Ryan had to take half the day off Friday when a dozen students occupied his Montreal office for one and a half hours.

The occupation, organized by L'Association Nationale des Etudiant/es du Quebec's Montreal council, happened just as ANEQ representatives were sitting down at the bargaining table with Ryan's attaches in Quebec City to discuss student concerns.

The government decided to negotiate the students' list of demands, including everything from reforms to the loans and bursary system to interest-free loans for all students' computers, after demonstrations and strikes last month.

"The occupation is in support of the negotiations," said Josette Cote, of UQAM's student association, in a telephone interview from Ryan's Fullum street office. "We think this might accelerate things. It's just a warning to make the negotiations go well...a warning in case he (Ryan) doesn't take us seriously."

The 12 students used an unguarded stairwell to get up to Ryan's ninth-floor office because building officials had turned off the elevators in anticipation of the occupation.

Witnesses said they saw Ryan scurrying down another stairwell with two police officers before the students reached the ninth floor.

Another 24 or so students held a support demonstration at the entrance to the building.

Once inside the education minister's office, the occupiers barricaded the doors, sat on the desk or the floor and chanted, "Ryyyaaannn, Ryyyaaannn, Ryyyaaannn, Ryyyaaannn, mange la merde l'echo a rependu."

Cote says she doesn't expect the occupation to harm the Quebec negotiations.

No arrests were made.

McGill changes mind

Montreal (CUP)—The McGill student council recently voted by a slim margin to reverse their previous position and will now oppose all tuition fee increases.

The council's original position advocated a 300 per cent tuition fee hike despite a petition signed by 1,600 students against the plan. The council wanted tuition to be increased by about $500 a year until fees reached $2,500 in 1990.

"We're (council) seen as being out to lunch on this issue. I think we should return from lunch," said council member Randy Flemmings, speaking in favour of the motion.

Despite assurance from vice-president Ian Brodie that the council's position (in favour of tuition increases) is becoming more accepted on campus, the council voted nine to eight in favour of the resolution.

The council also voted to consider ANEQ's loans and bursaries platform of demands which is being presented to the provincial government.

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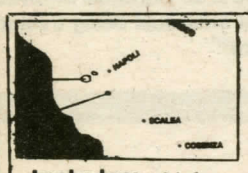

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Medical breakthroughs at risk

Rainforests in danger: Myers

by Nancy McHarg

The world must unite to stop the destruction of rainforests or potential medical breakthroughs may go undiscovered, says environmentalist Norman Myers.

"The economic and environmental spillover effects of destruction of a rainforest is much more than in timber," Myers told Concordia students last Wednesday.

Rainforests are located in the tropical parts of Africa, America, and Asia. Myers says a plethora of unique species grows within the complex ecosystems of the rainforests. Important medical discoveries have evolved from that vegetation.

Contraceptive pills and cancer fighting drugs are among those that originate in the tropical forests.

"In rainforests, there are about 250 species per hectare," said Myers, a professor at Oxford University. "Here (in timber forests) there are about ten in the same amount of space.

"In 1960, kids with leukemia had a one in ten chance of remission," said Myers. "Because of drugs (originating from tropical forests) since, there's now a nine in ten chance of remission for leukemia and Hodgkin's disease."

The genetic components of tropical plants contribute significantly to the estimated $16 billion pharmaceutical industry.

Myers expresses his concern for the extinction rate of species within the forests which are being destroyed.

"We're killing several species daily, at least 1,000 per year and at the rate we're going, we could be up to a million by the end of the century," he said.

Myers says logging is one of the main causes of rainforest destruction. For the past 30 years there has been a great demand for tropical hardwood timber because of its special characteristics. The wood is used for products consumed by the developed nations, not the developing ones where the forests are located. Similarly, beef ranches in Latin America located on land cleared of forests, export most of their meat to the United States.

"So, always unwittingly, we've had our hands on the chainsaw," said Myers.

Another major cause of forests' destruction is land cleared for crops because of the bad distribution of farmland in developing countries.

According to Myers, part of the problem is that governments of the densely forested countries don't benefit sufficiently from the discoveries that originate there.

Madagascar, off the southeastern shore of Africa, was once a densely forested island but has lost 95 per cent of its tropical forest. Its government benefited little from the drugs developed by the pharmaceutical companies.

"Their attitude (over the loss of potential revolutionary discoveries) is 'so what'," said Myers. "The government doesn't see anything in it for them."

To eradicate this apathy, Myers suggests a user fee or rental type of agreement to return some revenues to the country of source.

"For example, paying one per cent of sales (from drugs originating in the tropical forests) would make it a more competitive use of land," Myers suggested.

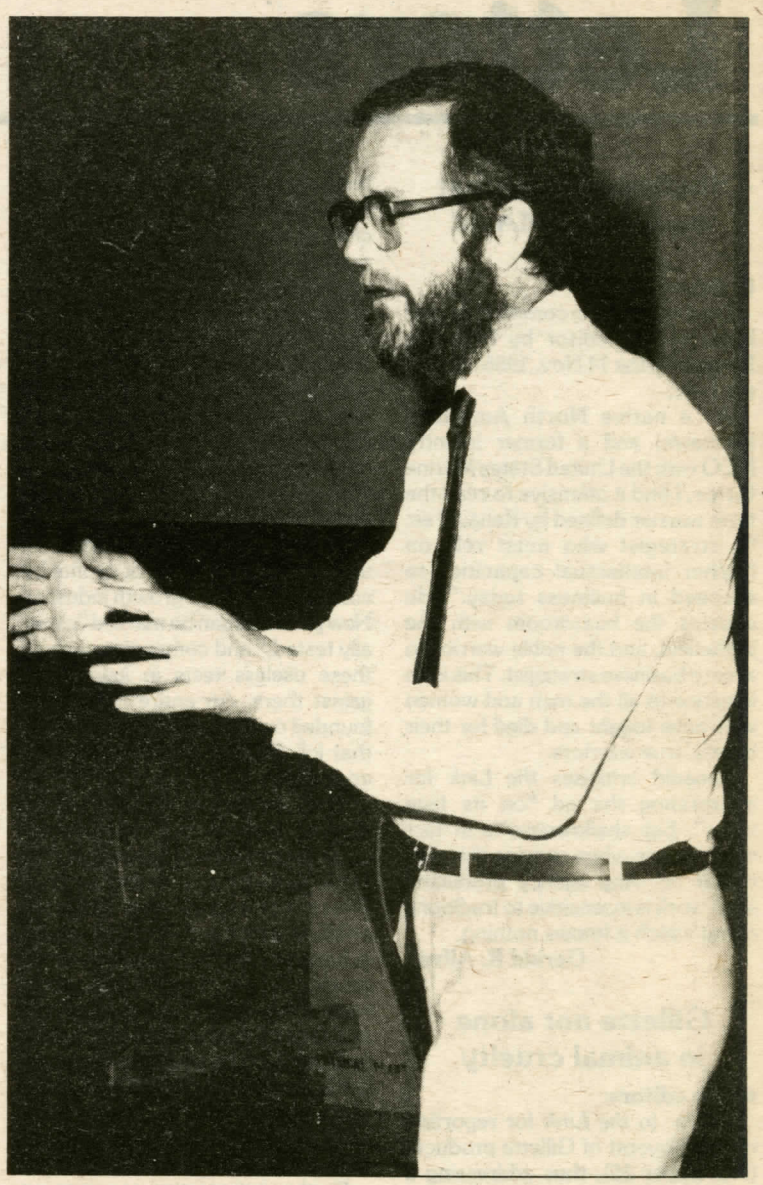
Environmentally, rainforest destruction is of universal concern, says Myers. Scientists believe that the rise in carbon dioxide levels from such vast destruction of vegetation will yield a greenhouse effect which by the end of the century will alter the world's climate.

Warmer temperatures and augmented weather patterns could lead the U.S.S.R. to become the bread basket of the world, while current abundant producing areas of the States could become infertile, he said.

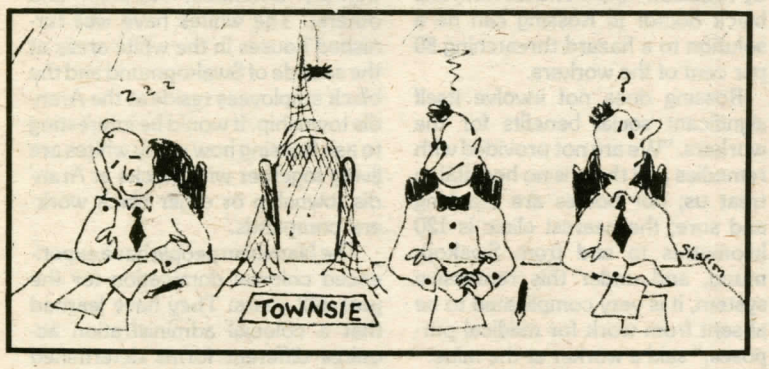
More tree farms, more fuel wood lots, parks, broad-scale water irrigation systems and education are all essential to rectify the situation says Myers.

Such action would take an estimated $1.3 billion each year for the next ten years by which time the program should be self-financing. The price should, according to Myers, be split among all the countries of the world.

At a seminar for Third world leaders held by the World Bank in Washington a few weeks ago, natural resource economics was identified as the most important economic issue of the next century. While this surprises Myers, he says it shows more people are concerned.



Environmentalist Norman Myers says contraceptive pills and cancer-fighting drugs originate from rainforests. PHOTO: MIKE THOMAS



Townsend reappears

by Aaron Z. Derfel

The struggle to impeach a board member of Concordia's student association (CUSA) has ended with his resignation .

Scott Townsend, a CUSA's arts and science director, says he doesn't understand why a petition for his impeachment is still circulating since he quit a week ago. Townsend had missed 10 of 12 board meetings.

Scott Robertson, CUSA's education vice-president, started the petition because he said Townsend didn't do any work for CUSA and his attendance was below average at meetings.

"Why did he wait until November 18 to resign?" asked Robertson.

John Moore, the board's chair, says that contrary to previous reports, CUSA has been in contact with Townsend and did not ask him to resign. He said, however, that the former director could have been dealt with better.

"I don't support campaigns to impeach," said Moore. "I think a director should know whether or not he should go or stay," but impeachments are "sometimes necessary."

Townsend said the blame lies with CUSA and added that he has been unfairly treated.

"They (CUSA) want other people to attend meetings so they're using me as a scapegoat," he said.

Robertson said he never meant the petition to be a personal attack on Townsend, but was "fed up" with students not attending meetings. He said Townsend "campaigned to do things for students yet was doing nothing."

Townsend said he quickly became frustrated with CUSA meetings because "everybody seemed more interested with the doughnuts" being served than with student issues, and he decided to stop going to them. He said "most board members don't know" the issues that are discussed and don't prepare for meetings.

But Moore disagrees with him.

"I think it insults the intelligence of the board to infer that they don't do their job," said Moore.

CUSA wants say in hiring teachers

by Carmi Z. Levy

Concordia's student association (CUSA) wants students to have more say in the hiring and firing of teachers.

CUSA education vice president Scott Robertson says the new collective agreement being discussed between the university and Concordia's faculty association (CUFA) does not give students positions on personnel advisory committees (PACs). These department level committees evaluate teacher performance and make recommendations to the department.

Robertson says the university's refusal to allow students on these advisory committees means students have no input in evaluating their professors.

He says students are in the best position to evaluate a professor's performance because they encounter the professor on a regular basis, whereas faculty members do not.

Shafiq Alvi, president of CUFA, denies student input about teacher performance has been left out of the collective agreement. Alvi says students have representation at all levels except PACs.

"Students have participation in decision-making in the departments. The departments do the hiring and firing.

"Unfortunately, there is a lot of misunderstanding about student representation," he said. "People think that the personnel advisory committee is everything and students have nothing else. That is not the case."

Alvi says students are not necessarily shut out of PACs just because they are not allowed into the meetings.

"Student input is there even if the student is not. Personnel advisory committees have full student documentation when they meet," he said.

Alvi says PACs "evaluate the performance of a teacher, but the actual hiring happens at the departmental level. So students have more input than they realize."

He says only faculty members sit on PACs due to the sensitive nature of the issues discussed.

"Personnel advisory committees sometimes deal with very sensitive and personal issues, those of a confidential nature," he said. "They don't necessarily deal with hiring. We've even excluded part-time faculty members from sitting on the committees because of this."

Robertson says it is too late to include the issue of student membership in PACs in the new contract even though negotiations have not yet been completed and nothing has been signed.

"They're basically down to money issues now," said Robertson. "I seriously doubt any effort to get it (student evaluation of academic staff) included in the agreement would succeed."

The negotiations began in April and should end early next year.

Clubs don't have paperwork in order

Only 28 out of 97 clubs and associations affiliated with Concordia's student association (CUSA) have their paperwork in good order.

Jim Locke, a member of CUSA's liaison committee which is responsible for coordinating clubs and associations, says many club don't have valid constitutions or have elections ratified by CUSA's judicial board.

"We're trying to inform clubs that if records are not in shape we're prepared to help them," said Locke.

According to Locke, what most groups learn to do first is get money but rarely learn to keep their constitutions and procedures up to date with guidelines established for CUSA clubs and associations.

"There are too many groups using CUSA facilities or funds that maybe they shouldn't be getting," Locke said.

"We understand the complications caused by high personnel turnover and the inevitable backlog of paperwork," he said, "but with CUSA facing a $200,000 debt, we must bring bureaucratic responsibility to par with the financial responsibilities of restraint that have been so necessary this year" (sic).

Clubs that are not in good standing are being given until the end of January to get their papers in order. Clubs could have their budgets frozen, be expelled from their offices or be disbanded if they don't comply.

—Scott Cowen

Letters

Shallowness is what we see in CMA ad

to the editors,

I feel qualified to comment on the letter to the editor by Francois Renauld in the 14 Nov. 1986 issue of *the Link*.

As a native North American (Mohawk) and a former infantry NCO with the United States Marine Corps, I find it offensive to read the term warrior defined by Renauld as: "a strategist who must rely on his/her intellectual capacities to succeed in business today." He equates the boardroom with the battlefield, and the noble warrior to a mere business strategist. This is an injustice to all the men and women who have fought and died for their beliefs, true warriors.

Renauld criticises *the Link* for interpreting the ad "on its face value"; but shallowness is in fact what we see when viewing this particular ad. Any agency producing such work is insensitive to traditions about which it knows nothing.

Gerald R. Alfred

Gillette not alone in animal cruelty

to the editors:

Bravo to *the Link* for reporting on the boycott of Gillette products (November 25), thus addressing a shamefully neglected area of social concern. Although like all revolutionary thought, the animal rights movement has gone through a frustrating period of apathy and ridicule, public awareness is steadily being raised. As witnessed in the Gillette affair, people are responding.

The singling out of Gillette however may give the mistaken idea that the company is unique in its barbarity. In fact, by far most manufacturers of cosmetics, personal care, and household products carry out tests using live animals. If their attempts to hide these practices from the public fail, their common cries include such lies as: "The animals are not in pain," or "It is requires by the government," or "consumers will be in danger if the testing stops."

When animals' eyes are burned away with oven cleaners, when their intestines rupture from force-feeding of lipsticks, when their skins blister and bleed after applications of any of an endless array of substances, it is rather difficult to believe they suffer no pain. As to government demands, the office of the ministerr of health and welfare assured Vicker Miller of Ark II in Toronto that neither the Lethal Dose 50 nor the Draize irritancy tests are required by law. Regarding safety for humans, Dr. Richard San, chief of the carcinogen testing laboratory at the British Columbia cancer research centre says, "I don't see any justification today for resorting to such tests." In the U.S., the National Society for Medical Research acknowledges that the LD50 test is "not scientifically justified." Dr. Gerhard Zbinden, toxicologist to the World Health Organization, has passed corresponding judgement.

What the whole thing boils down to is the chasing after of profits by companies in a low-growth industry. New products can be marked "clinically tested," and companies can cite these useless tests in lawsuits against them. An entire industry is founded on the antiquated practices that kill 55,000 daily in North America alone.

There exists a small, but growing, number of firms that manufacture quality personal and household products without any animal testing. These companies use long-established, safe ingredients, or natural substances that are tested by other means. (These may include patch tests on volunteer humans, and cell and tissue cultures). A list of cruelty-free products available in Montreal will be available at CUSA (6th floor, Hall building), as of December 1986, courtesy of the newly-formed Concordia Animal Rights Association.

Further information requests on this and other "animal" issues may be addressed to: CARA, P.O. box 35, Outremont, Que., H2V 4M6.

We will be holding our first meeting in the new year, and welcome all interested in these matters. The time has come to re-address our treatment of and relationship to the non-human inhabitants of the planet.

Sara Terreault

SWAPO answers letter from Rossing mine

to the editors:

re: Clive Algar's letter (*Link*, October 13).

To understand the activities of multinationals operating in Namibia, it is essential that one understands the history of that territory.

Namibia is a former German colony. After World War I, the League of Nations authorised Great Britain to be mandatory of this territory. In turn, Great Britain delegated those powers to the Union of South Africa, then a British colony. After World War II, the United Nations general assembly proposed that the mandatory powers conclude an agreement regarding their trusteeships. Most of them, with the exception of South Africa, concluded an agreement with the United Nations.

The South African refusal to agree with the United Nations was an act of defiance of the international community, motivated by economic and strategic considerations, with the approval of Great Britain and other colonial powers. In 1971, the International Court of Justice declared the monopolies investment in Namibia to be illegal. The United Nations security council has also passed resolutions making the exploitation of Namibia's resources illegal and demanding an end to the activities of foreign companies in that country.

Thus, the activities of Rossing Uranium Ltd. and other transnational and South African companies in Namibia are illegal from the viewpoint of international law and the United Nations' charter, security council and the general assembly resolutions.

The activities of corporations operating in Namibia are based on a system of apartheid where there is extreme inequalities of power and wealth, where skin colour continues to dominate every aspect of the Namibian life: how much one should earn, what work one may do, what political rights people may exercise and in what part of the land they may exercise those limited rights.

This state racism was an incentive for Rio Tinto Zinc to sign a contract with the South African regime in 1970. In view of this, every point expressed by the self-proclaimed "specialists" in Rossing Uranium Ltd. affairs, e.g. Clive Algar, are irrelevant, since his actual intention is to disinform the public opinion, a common practice of South African officials.

There is no multi-racial workforce in Rossing because black workers undertake all the most menial and unskilled manual jobs. Black workers are more exposed to the dangers of radio-activity, increasing the risk of cancer and genetic damage. Since no conclusive method have been found to treat diseases caused by radiation, one wonders how one black doctor in Rossing can be a solution to a hazard threatening 80 per cent of the workers.

Rossing does not involve itself significant social benefits for the workers. "We are not provided with remedies and there is no hospital to treat us; our bodies are cracking and sore; the nearest clinic is 120 kilometres to and from Swakopmund, and under this repressive system, it is very complicated to be absent from work for medical purposes," said a worker at the mine.

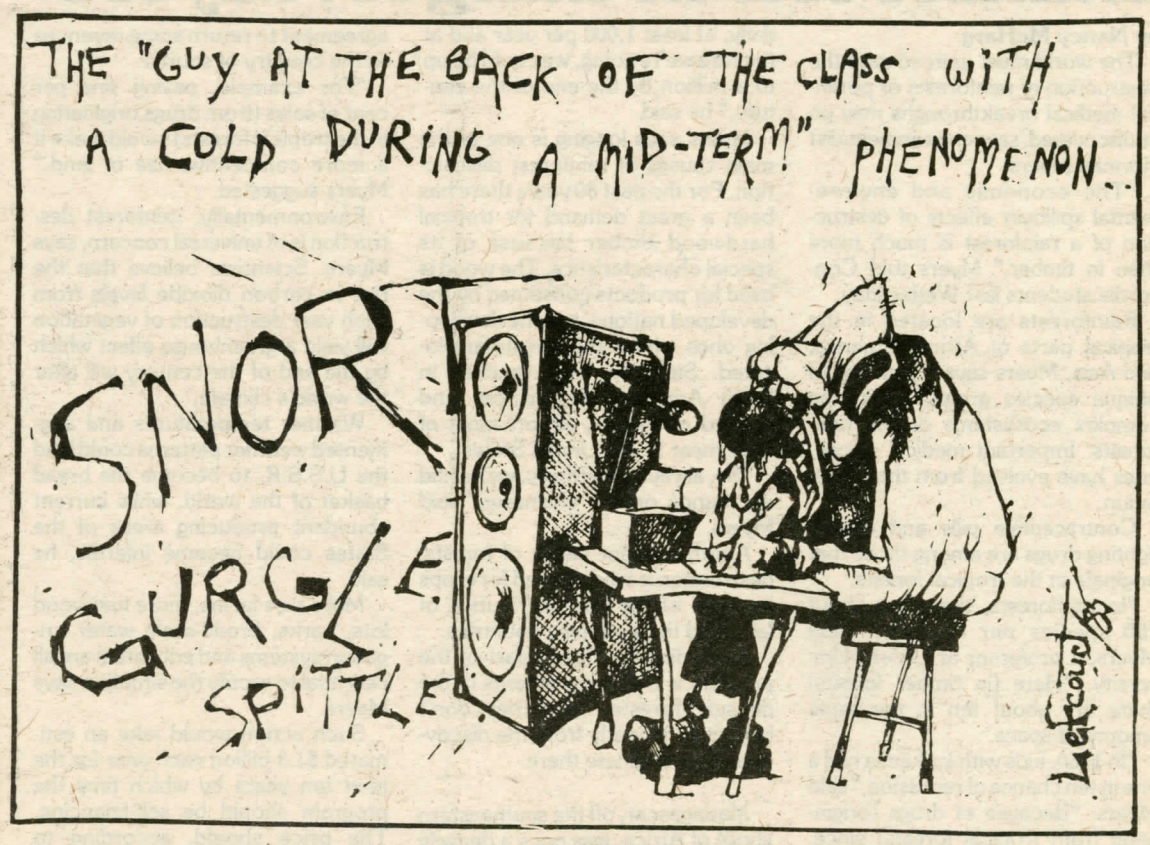
"We are accomodated eight to ten people in a cell; I am not sure that the word 'cell' is relevant but that is the word used. We are suffering, as there is no transport to the clinic. There is no hospital, bathing or swimming or recreational facilities, there is no privacy, and we are not allowed to discuss matters of our mutual interests."

It is true that Rossing, like any other company in Namibia, gets 400 job applicants a month. This does not explain that there is no racial inequalities, inadequate living and labour conditions, etc. People are forced to apply for work because of the of the high rate of unemployment and inflation in the country. South Africa makes some $500 million a year from the Rossing mine so it is self-explanatory why the wages are relatively higher.

As for the arguments related to "racially integrated housing," the housing for the Rossing workers is segregated on an ethnic and racial basis (for white single workers, coloureds, Ovambos, Hereros, and others). The whites have well furnished houses in the white areas at the seaside of Swakopmund and the black employees reside at the Arandis township. It would be interesting to ask Rossing how many whites are living together with blacks at Arandis township or other black workers' compunds.

The Namibian people have experienced colonial domination for the past 102 years. They have learned that a colonial administration acquires different forms determined by the struggle of the people and external political and economic factors. In view of this, the programmes of education and training, or the so-called "rising of blacks throught the ranks," are nothing else than a strategy to brainwash the Namibian people and reestablish Rossing's image on the international arena.

Helmuth Angula
SWAPO observer mission
United Nations, N.Y.



Concordia University
Montreal, Quebec

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Editorial

Ghosts of Liberal promises past

Education minister evaluation time!

So let's see, how long is Mr. Ryan's nose so far? Judging from a perusal of the campaign promises he made about educational reforms a year ago, we should hope that the poor man has a very long office. On the other hand, it probably comes in handy to have a long nose if you're an education minister, because it must make it even harder to look down it to see all those despairing young people grovelling at your feet for a decent education, and therefore a hell of a lot easier to ignore them.

Whipped into a frenzy by his own rhetoric during the 1985 election campaign, Ryan blathered the importance of preserving both accessible and quality education. The following review proves again the truism that a politician's promises are like pie crusts—made to be broken.

Promise: Claude said the Liberals would allocate an additional $50 million to reduce the province-wide university deficit, which was projected to rise to $80 million by this year.

Fact: Reality says, cuts, cuts, cuts...Not only was there no increase in university funding, but last March, when all of us unsuspecting students were conveniently cramming for finals, or already out of school for the summer, the Liberal government announced a total of $45.8 million in cuts to post-secondary education, mostly to the loans and bursaries system. In complete violation of official Liberal party policy, student aid was reduced by $24.3 million, $15.5 million was snatched away from the university provincial subsidy, and $6 million was taken from CEGEP allocations. See more horror stories about the loans and bursaries system farther down.

They were right on one count though—the combined deficit of Quebec's universities is over $80 million today (Concordia's amounts to almost $30 million, or over a third of that; surprised?).

Promise: Claude said the Liberals would revise the university funding formula, which traditionally penalises poorer universities (i.e. Concordia, for the uninitiated).

Fact: Nothing has been said or done about this so far. This is where the Parliamentary Commission on University Funding comes in, which was supposed to give a report of its findings in mid-November. Look out for a surprise from Claude under your Christmas tree—if they're consistent with past timing, the real extensive report should appear when students are all on holidays, in other words, caught off guard.

Promise: Claude said they'd maintain the tuition freeze.

Fact: Good Luck. As the Parliamentary Commission hearings got under way, it became more and more obvious that it had been set up in order to legitimise the tuition increase the Liberals had oozing out of their collective sleeve. In fact, they even tried to pull one on us in the middle of the semester . When students across the province immediately rallied to oppose the increase, Ryan made the magnanimous concession of promising not to increase tuition *this* year. There has even been talk in Quebec city of starting to charge tuition fees to CEGEP students. If by some act of the gods the sanctity of the freeze is *not* violated, it would all too obviously in the better interests of the Liberal party's future election interests.

Promise: They said they would reform the loans and bursaries system, especially in the area of parental contributions.

Fact: You could call them reforms, if you were talking about diverting provincial funds from education to more "important" projects such as concert halls and the like. *$24.3 million in cuts to student aid.* The government reduced the amount it contributes to undeserving greedy students who only "want to buy cars with it" (according to Emile Dubois, Quebec financial aid director) in several creative ways: $23 million was converted from bursary to loans money; the remaining $1.3 million was saved by lowering the indexation of the overall student aid package from 3.5 to two per cent per year.

Promise: Interest-free loans for part-time students.

Fact: This is one of the items which ANEQ would like to discuss with the education minister. However, this and the rest of ANEQ's proposed reforms to the loans and bursaries system aren't being taken very seriously. Although the provincial government agreed to negotiate with the student group, they have cancelled two out of three meetings with the youngins to date. Could this be a stalling tactic? Can we honestly expect to have this resolved by mid-December as the government promised?

Promise: The Liberals said they would allocate an additional $11 million in loans and bursary money to students in science and technology fields, and to those from rural areas.

Fact: Total joke promise.

Not a pretty scenario, and we're not just talking about Claude's nose.

Since the election of the Liberal government in Quebec city, students have been singled out as the scapegoats during the process of "reforming" post-secondary education. The university tuition freeze, unquestionable under the PQ administration, is now being regarded by politicians as an out-moded concession to over-privileged, spoilt, greedy youth, while the reality remains that access to higher education is still far from universal. Staying in university is increasingly difficult for those lucky enough to get in in the first place.

Moreover, by threatening education funding, the government has forced the universities themselves to enter into this conspiracy against the students by leaving few options but to impose such measures as "academic materials fees". After announcing cuts to both funding and the student aid package, Ryan unflinchingly condoned the imposition of extra fees (a tuition increase in sheep's clothing) across the province.

For the first time in over 15 years, access to higher education as a provincial priority is being called into question. The opening up of the university system was almost solely responsible for bringing the province into the 20th century, and any reversal of this policy will not only harm students but the future of Quebec society at large.

What is even more disturbing than this growing trend within the government is the spread of such reactionary, Orwellian attitudes amongst the mainstream media and even student press.

What hope can there possibly be when *Gazette* columnist (and Concordia journalism professor) Michael Farber belligerently criticises student demonstrations as being infantile and petulant? When *the Concordian* suggests in an editorial that students should forget about demonstrating and start playing practical jokes on Ryan and Bourassa if they really want to get anything accomplished?

In what claims to be a free and egalitarian society, access to higher education should be an inalienable right. Every infringement upon this access is a step backwards towards elitism and inequality, because every fee increase says that unless you have money you don't belong in school.

Letters

Historical meeting for men's right movement

to the editors

On February 27, 28, and March 1, 1987, an historical event will take place at the Chateau Laurier Hotel in Ottawa. It will be the founding convention of emerging men's/father's rights movement. Groups and individuals from across Canada and the U.S. will discuss such issues as joint custody, mandatory mediation following marital separation, negative male images in the media and many other issues that affect men and their children. Joint custody is now on the books in almost every U.S. state, thanks to the efforts of father's rights organisations.

I tried to explain some of these issues to a leader of the Concordia Women's Collective in a telephone conversation on November 9, but was wished the "worst of luck with your organisation", and had the phone slammed down in my ear.

Many other men's organisations who have tried to talk rationally to feminists about this have experienced the same thing. One wonders if equality is what they really have in mind.

Are you aware, Mr. Lefebvre, that seven out of every ten spouses who walk out on marriage today are women, according to Statistics Canada? If that should ever happen to you (God forbid it should), this movement may help you to re-establish contact with your children that your ex-wife refuses to let you see. If you were not aware that this happens on a mass scale, then your ignorance, though not justified, is certainly forgiven.

Now let's take a look at some other issues. Politics? Fifty-two per cent of the voting population is female. It is an unfortunate reality that the majority of female voters either chose not to vote, or vote for a male candidate at the expense of a female candidate.

Patriarchial system of gender stratification? One of the more popular feminist complaints is that fathers are not with their children long enough to make one bit of difference on how their children are raised (Twelve minutes a day, the feminists tell us.) Add to this that the vast majority of elementary school teachers are women, and we may conclude that boys do not receive an equal amount of male/female influence until junior-high. By then it is too late. Boys know all too well what is expected of them. That's the real tragedy. Why do women raise their sons to be competitve, stoic and unemotional, and then turn around and complain that men are competitive, stoic and unemotional? Are the feminists willing to change this matriarchal form of child-rearing?

Violence? An unfortunate tragedy given that two-thirds of parents who beat their children are mothers, and that 75 per cent of murder victims are male, according to crime statistics. Are feminists "taking back the night" for them too?

Pornography? An unfortunate reality given that Althea Flynt publishes Hustler while her husband slowly dies in hospital, Gloria Leonard publishes High Society, Christie Hefner now publishes Playboy and Bob Guccione's daughter plans to take over Penthouse when her father retires. Add to this novels by Harold Robbins and Jacqueline Suzzane (sic) and True Romance and True Stories mags, written by women, published by women and read by millions of women, most of which are full of incest and forcible sex stories, and we have a nice, little porn industry run by women.

One day we just may have genuine equality in our society. Not because of feminism, but in spite of it.

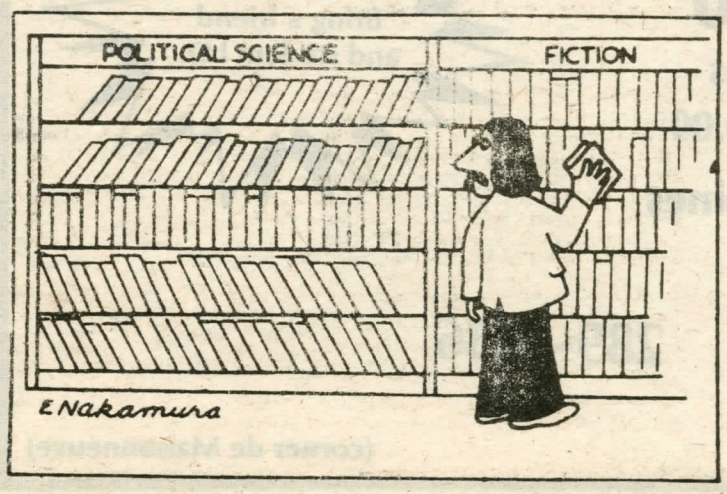
Steve Schertzer

CUSA director doing better than Mulroney

to the editors:

I think CUSA are being too hard on Scott Townsend. Sure, he's only attended two board of directors meeting out of 12 since he was elected, but that's exactly twice as good a record as Brian Mulroney racked up at Concordia. He only attended three (monthly) board of governors meeting in the three years he sat on the board, and Concordia threw a big party at the end to commemorate his "service to the university."

David Hunt



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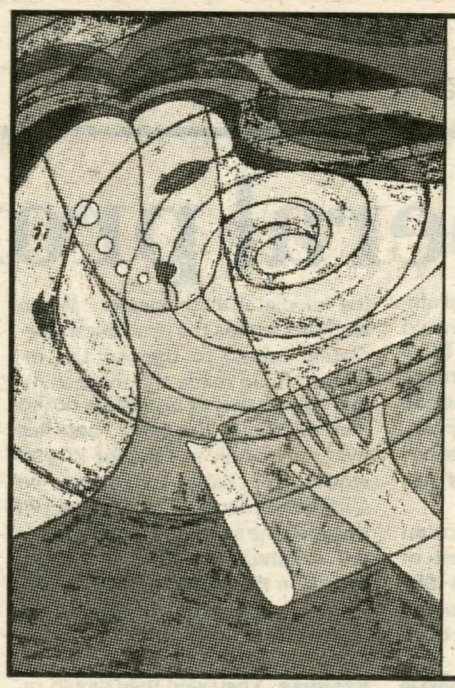

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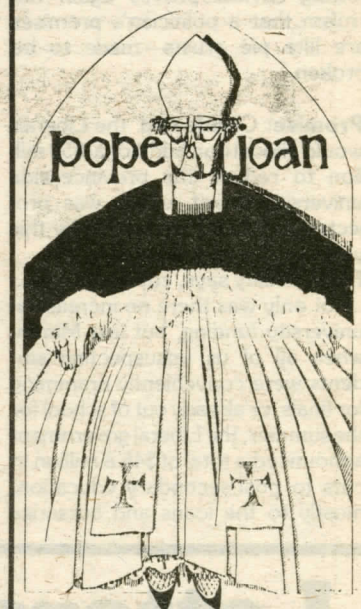

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'Tis the season to be lonely

by Tu Thanh Hà

"I've certainly not made any meaningful friends in Montreal."

(A Concordia first-year student)

No one will admit to it.

University life is supposed to be one of intense and glamourous social activities. Concordia's promotion pamphlets are full of those images: people sitting on a patch of grass and discussing Aristotle's work while the Ivy walls of Loyola loom behind; students having a thoughtful after-class conversation with their professor at a pub; people just looking like they are having a swell and interesting time in college.

Yet, there are lonely students on campus. Some who will spend their entire university life without a single real friend.

Ask Terry Raspi, a program coordinator at the Guy CLSC (Sir George's nearest local community service centre) or Bob Nagy, one of the chaplains at the university's campus

ministry. As Christmas approaches, they will tell you how many lonely students are suddenly looking for help.

"We have noticed that people start worrying about Christmas as early as October," says Raspi. "They worry that they won't have anywhere to go, anyone to see."

"Loneliness certainly is a recurring problem on campus. The more the university becomes institutionalised the more loneliness becomes a problem," says Nagy. "For some people, no matter what the situation is, the university is an experience in loneliness..."

"You go to class, you listen to the lecture. The most you'll ever do is small talk. It's not that easy if you're shy. You have to be outgoing...I mean, I can't even give you the names of most of the people in my class."

"Part of that is when both the physical set-up of buildings and spaces don't give any natural kind of meeting place," Nagy says. "Corridors and stairways are just ways to file you into a conveyor belt to a lecture space."

Concordia's international students adviser also agrees with that explanation. "I am convinced it is specific to large metropolitan areas and large cities," says Fred Francis, who helps foreign students adapt to their new environment.

"(International) students only see me for specific reasons. Social programming is not very successful because it is a large city, because people have their own friends," says Francis. "The response is fair but never great."

"You're often very lonely...you want to get on the first plane back...At the beginning, we thought it was because of our colour, but then we saw that it was the way it was. At first I found it difficult. I would go crazy just staying in the apartment for a day without seeing or talking to somebody...many people went home, some just went nuts."

For foreign students, the problem is most acute because of the culture gap, prejudice, and the pressure to achieve in school despite exhorbitant differential fees.

Efforts by school officials have been met with mitigated success. Witness the program to provide a host family for international students who stay over for the Christmas period.

"It was embarrassing," says Francis. "Five or six families were interested but none of the foreign students showed up."

"At Christmas time we often think of

foreign students and find Canadian homes for them," says Nagy. "That doesn't work very well. They would rather be with their own peers—with rare exceptions. They'd rather be with themselves rather than risk not being at ease."

"I talked to a friend of mine. He said he decided not to stay with a family because that depressed him," explains Francis. "Being invited is not the same sort of thing. They felt like strangers."

"Many foreign students can go several years at the university without ever being invited to a Canadian home," says Nagy. "Then again, that is true for most people."

"I was going out with this woman and she was in residence for three months and still didn't have any friends. We're not willing to take chance and talk to strangers...her sister was really shy. She went through three years of university without meeting anybody."

While big universities don't provide the appropriate atmosphere for students to meet, unrealistic social pressures also inhibit students.

"A social life is important for everyone. We assume it will happen but it doesn't so people cling to old relationships and despair that they'll ever meet someone else," says Nagy. "They prefer loneliness and isolation and get caught on with their schoolwork. You get people who've made some friends and cling to them. They are not broadening their horizons. They stagnate.

"Everyone is presuming that everybody else is more 'in the know', has more experience, more control. We're not prepared to show our own insecurity, our vulnerability."

More women than men seem to seek help with counselling services and the campus ministry.

"Women are more prepared to talk about it," says Nagy. "The problem is probably more so with men but they are more ready to establish other social outlets like sports. It is never deeply created though. Men are not prepared to verbalise their problems.

According to Nagy, older women have problems too.

"Because she's whatever older women are supposed to be, there's all kinds of assumptions made," he says. "Specially with sexual overtones that make it difficult to be free and established. And you get tired of the constant hassle and compromising assumptions."

"I've never been up to Reggie's even. I suppose fraternities are a way to get friends but it's a pretty hideous alternative I think..."

"If beer bashes are the only normal social ways for casual encounter than something is wrong," says Nagy.

This apparent lack of opportunity to meet other students seems a contradiction when there are over a hundred clubs on campus. "Then again, because of images and stereo-

types, people say 'I'm not gonna join a club'," argues Nagy. "It happens with various clubs. Students develop a certain kind of image: people there are nerds, mindless jocks, religious fanatics....All that water available and no one to drink it! Sometimes we offer certain programs but the people who need it most wouldn't be caught dead attending."

"When you're a student, your social life is not a priority. If you have five classes, you'll be going to classes and studying five days a week so social life is very slow."

A recent government study shows that 30 per cent of 1982 university graduates were, by 1984, dissatisfied with their program choice. In addition to that pressure, is the fact that the university of the 80s seems more concerned with good marks and future employment than such "artsy" concepts as human relationships.

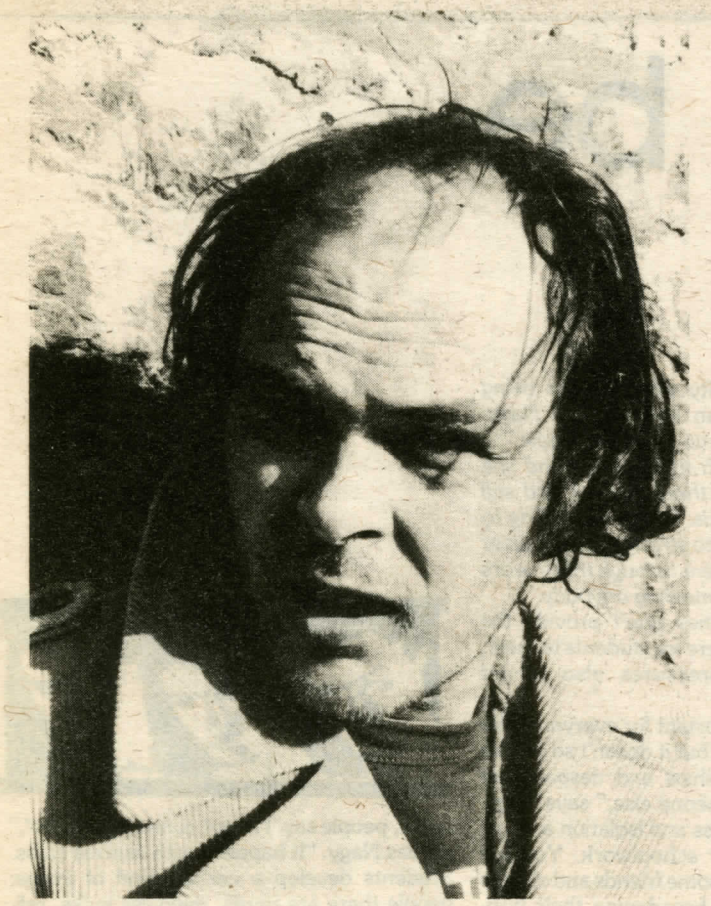
"We create loneliness and isolation because people are expected to take care of their own business," says Nagy. "'I'm gonna survive' becomes the dominant theme and it'll be at the expense of others.

"We have kids who jam all their courses in two or three days so they can work the rest of the time. They say 'I don't wanna hear about the bag ladies or 'I don't wanna hear about Third world or social justice.'

"The more we create people like that the more we create victims of a kind of social fascism," concludes Nagy. "Social experiences are frivolous for career people. I wonder what that does to them."

with files from Ann McLaughlin and CUP

PHOTO: DOUG GOOBY



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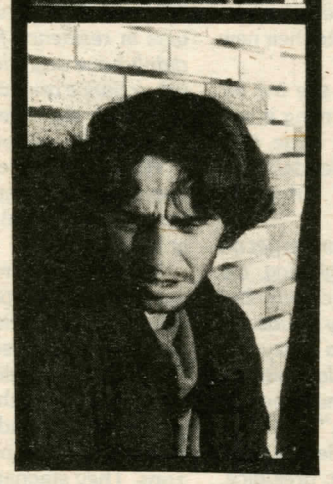

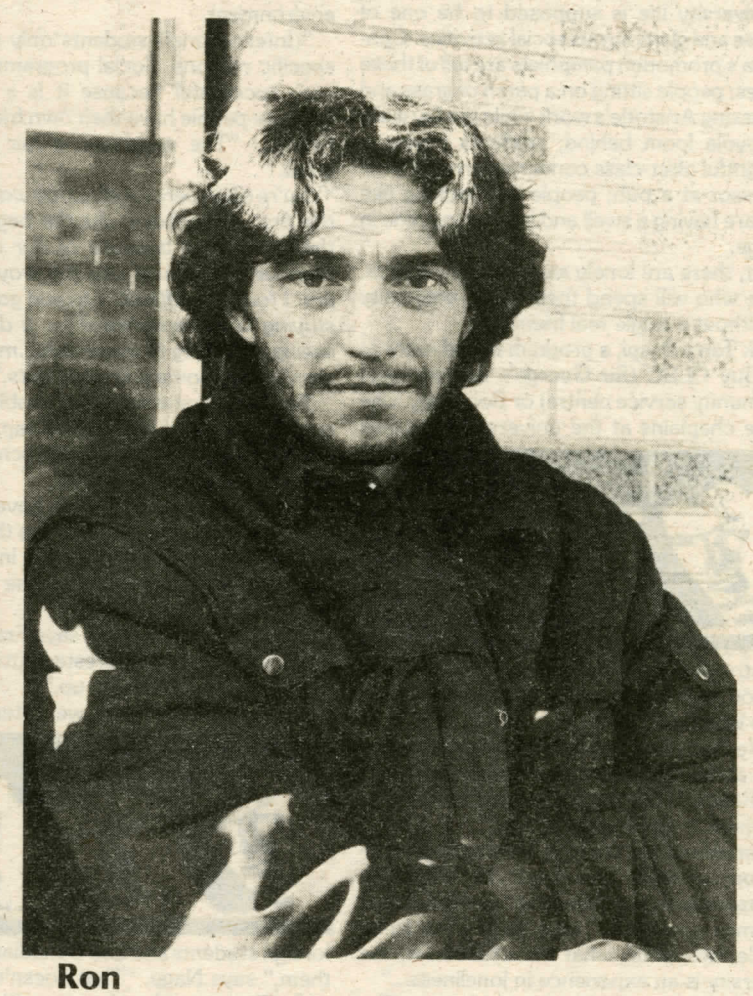

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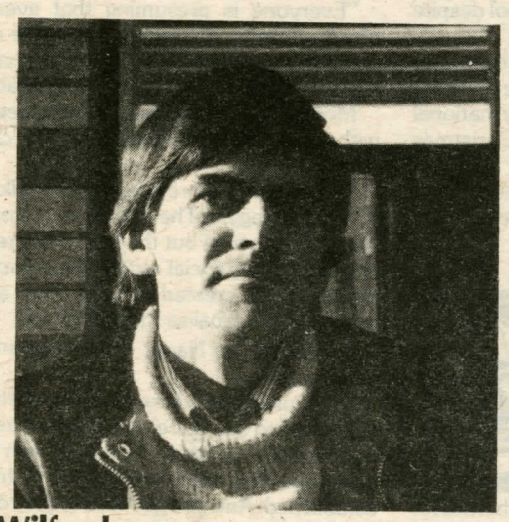


Wilfred

photos by Doug Hooby

By 1:00, the men are just finishing lunch at St. Michael's Mission. Ron and Wilfred step outside the mission doors as I'm about to go in. "Hi" said Ron, "How's it going?" then limps off toward the metro with Wilfred.

They hang out there, behind Place des Arts, sitting on benches, burning brain cells with turpentine. Ron is very talkative. I sit on the bench next to their's and listen to them talk.

I meet Jim the next day. He seems very nice. He has been on the streets since 17. He's 34.

I try to imagine being here everyday, with no money, no home, nothing to do, no hope for change. On the outside looking in and not understanding

An Afternoon at Place des Arts

police: to serve and harass

by Chris Lawson
Canadian University Press

The police officer stops you on the street. He's a white guy with a mustache. He's tall, burly and he's got a gun. If you're Black, Asian, East Indian or any one of Montreal's visible minorities, he probably doesn't like you already.

He asks you where you're going, where you live, what you do, and if you can prove it. He stares at you as you reach for your wallet. He shoots the odd glance at you as he goes through your I.D. He takes down your home address and your phone number. Then he lets you go.

There's sweat on your forehead, but you've not broken any laws.

"For Black People this is an everyday thing," said Alex Jean, a social worker at the Black Community Council of Quebec (BBCQ).

Although Jean knows of no studies done on police harassment of visible minorities, he thinks research wouldn't prove anything that isn't already known within the black community.

"You meet any black person on the street and three out of five would be able to tell you of at least one incident where they had been harassed by the police."

From simple harassment to brutality and even murder, the Montreal Urban Community (MUC) Police force is noticeably uglier in its dealings with Montreal's non-white communities.

Part of Jean's job at the BCCQ is monitoring blacks' complaints about the police. He told the story of one woman who had been forced to go to the police station, clad only in a bathrobe, to be questioned. She was held for over four hours just because her neighbour had lodged a complaint against her.

Although blacks have been living in Montreal in substantial numbers since the beginning of the century, "it has been like living in exile," says Dan Phillips, president of the Notre Dame de Grace Black Community Association. "Up to now, the system has always rejected the needs of Black people—the police are just part of the problem."

Phillips says police in Montreal have been, "very arrogant towards blacks, especially in instances where police overstepped their bounds and inflicted injuries on black people."

Part of the problem Jean says he has in fighting police harassment of his community is the difficulty in getting blacks to come out and demand their rights. "It (harassment) becomes so much of a routine that you begin to think of it as a normal thing," he said.

In March, Mohammed Abassise, a Moroccan, died in police custody.

Police arrived at Abassise's house when his neighbor complained that music was being played too loud. Abassise's widow said police beat her husband in front of her and their children. When she followed the police to station 13 in Dorval, she was told by an officer "leave or you'll get your ass kicked."

Later, on the day of Abassise's arrest, an MUC officer dropped by their apartment and asked Mrs. Abassise if her husband had "ever had a heart attack."

Mrs. Abassise heard about her husband's death on the radio the next morning. Police stated he had committed suicide. But Abassise was a devout muslim, and suicide is against the tenets of Islam.

Montreal police are "not too pleasant" to Chinese people either, says Connie Toye, director of the Chinese Neighbours' Association, "especially when they hear Chinese people cannot speak French like Quebecois."

MUC Police Chief Roland Bourget admits there is a problem: "Police don't always show enough patience, particularly with minorities.'

The MUC Police force has recently launched an awareness campaign, showing films supplying readings on the issue to combat racism amongst police officers.

Awareness program or not, there is little minority representation on the city's police force. There are only five black officers and one Chinese officer on a force of over 4,000 men and women.

"A disproportionate number of recruits come from the outlying areas where the minority populations are miniscule," said Bourget.

According to Jean, "there is a certain reality that if you have people who can relate to the community they serve, they will be better able to do the job." But MUC hiring policies aren't aimed at encouraging visible minorities to join the force.

"The police just don't make it too attractive to Chinese people," said Toye. "Once the police hear a Chinese person unable to speak French like a native Quebecois, they become unpleasant."

"This creates a negative view of the police in young Chinese," she said.

Toye also points out that the MUC"s height requirements—5'7" for men; 5'3" for women—restrict many more Chinese people than whites from joining the force.

A one-year-old program to encourage people of colour to join Montreal's police force has not been successful. According to Jean, the new graduating class has "not a single black in it."

But Phillips says he is optimistic about the future of the program and other police initiatives.

"There are certain signs now in the new police administration which encourage minorities to become interested in the police department," he said. "But we will have to wait and see in the long run."

Montreal's newly-elected mayor, Jean Doré, said during his election campaign that "part of the violence (of the police against minority groups) is due to the fact that there's not enough emphasis on the fact that they're (the police) not there to beat people up."

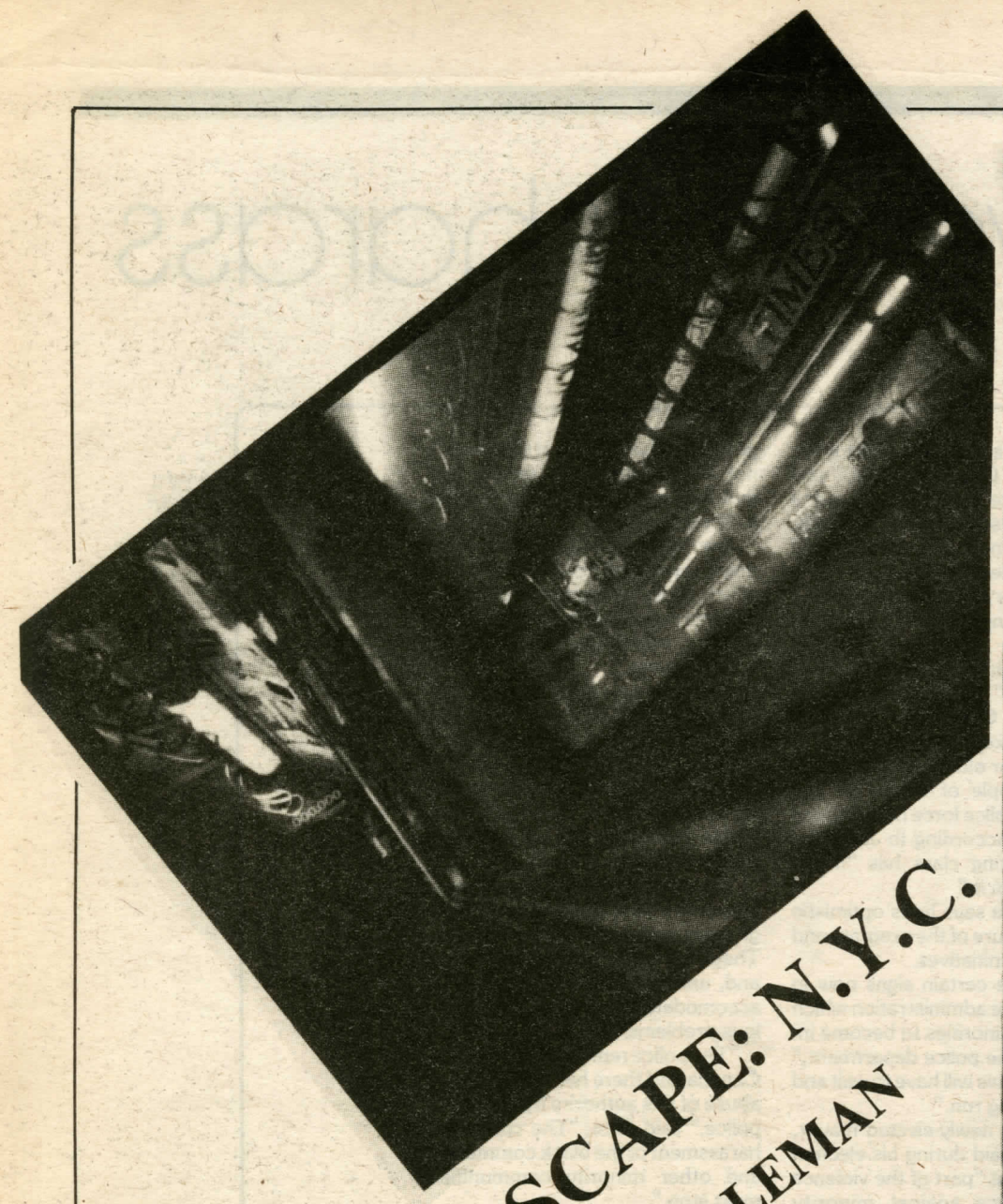
The Montreal Citizen's Movement, promised to initiate "more efforts on including more visible and cultural minorities in the force and to have, eventually, affirmative action programs."

Alex Jean says he's skeptical: "It's a question of election promises, and whenever they will live up to them."

Phillips doesn't think the government will have much longer to live up to its promises because young visible minorities will be more adamant than their parents.

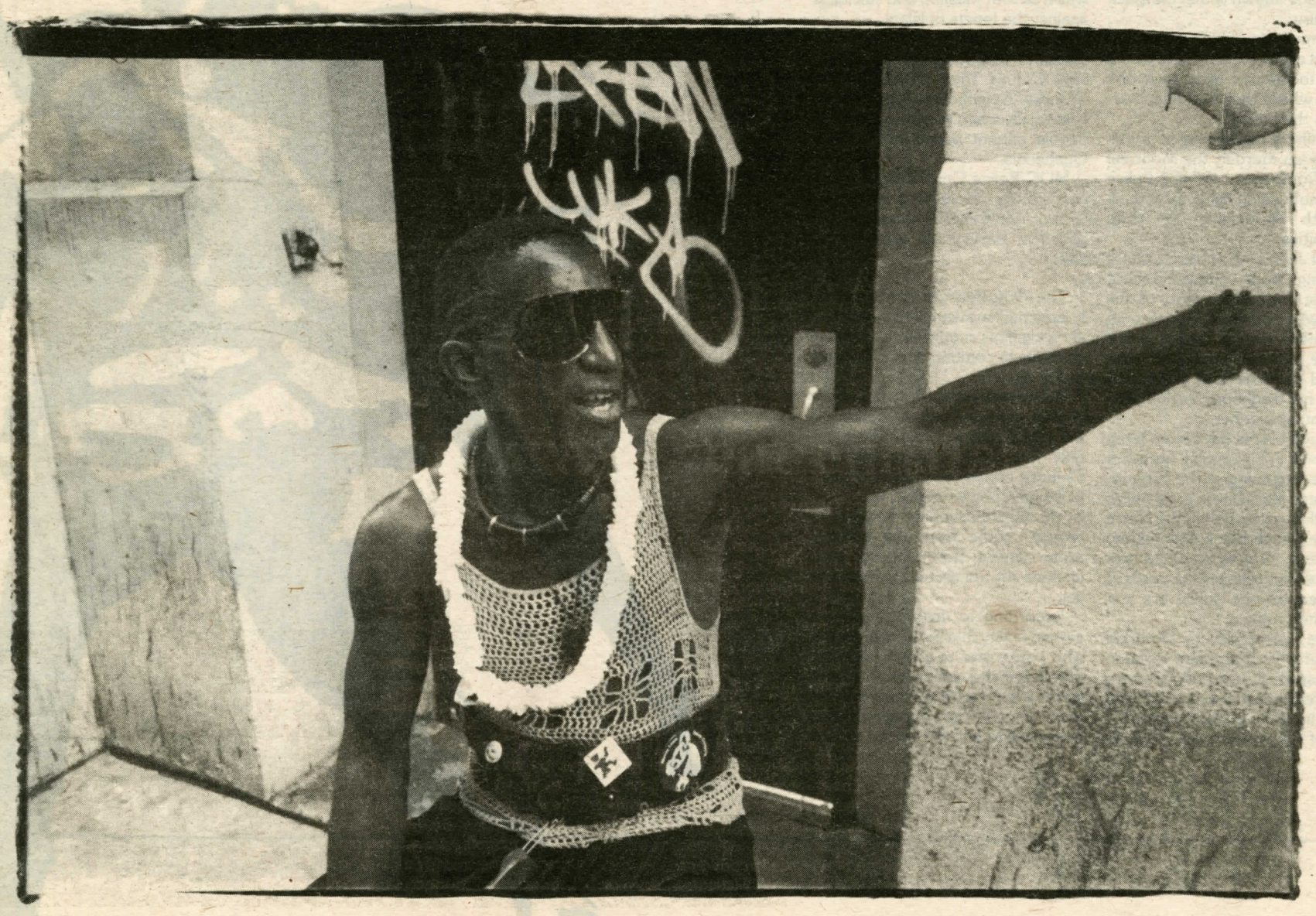
"(Governments) don't heed warnings until it's too late," he said. "Kids growing up now are not immigrants. They look at Canada as their home and, unless Canada is prepared to accomodate them, there will be serious problems."

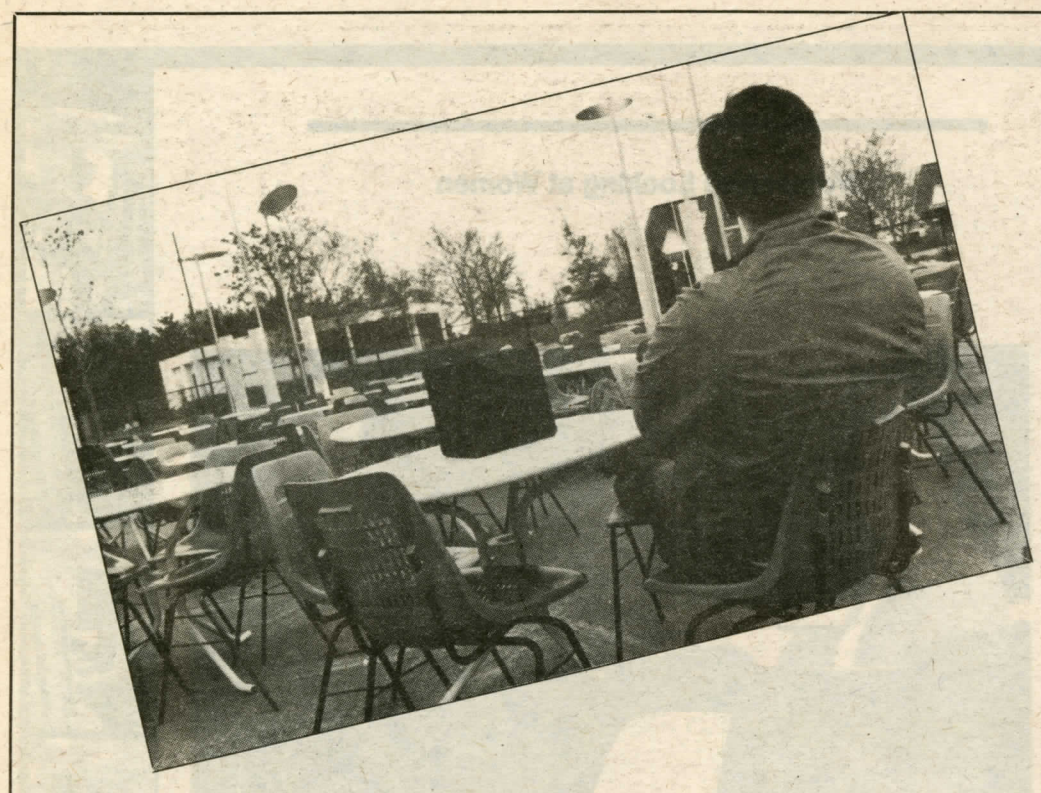
"The police represent authority in Canada and there has been flagrant abuse of this authority by the MUC police," said Jean. "The continued harassment of the black community and other minority communities must stop."

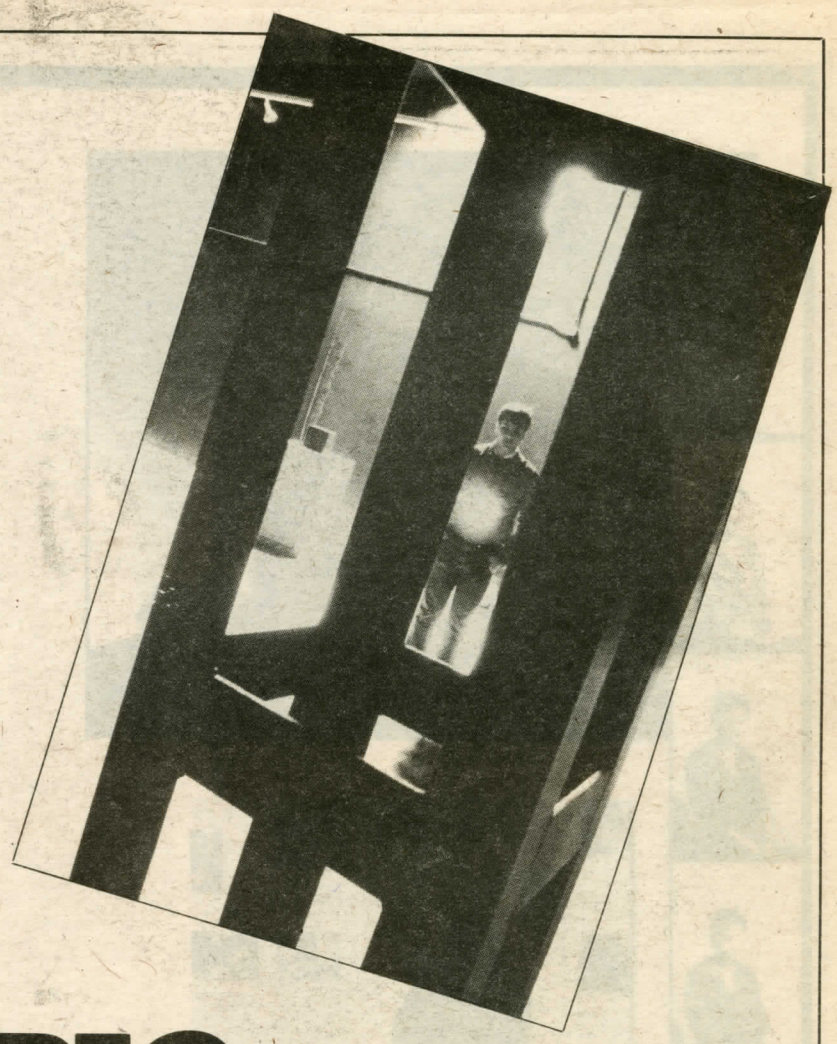


CITYeSCAPE: N.Y.C.

BY K. COLEMAN



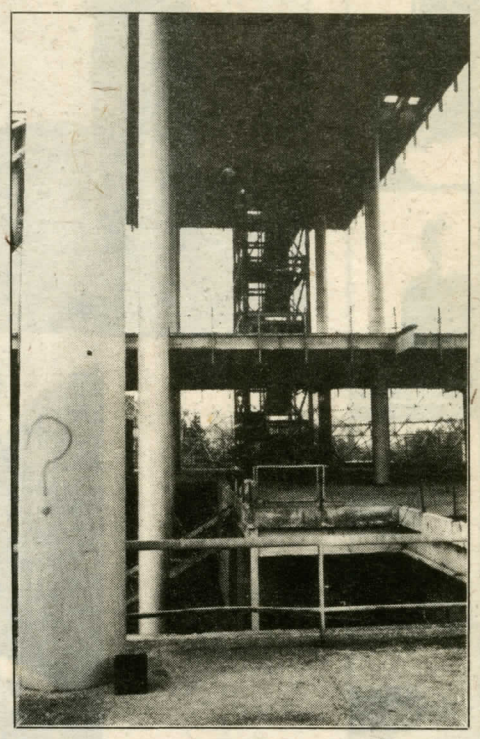


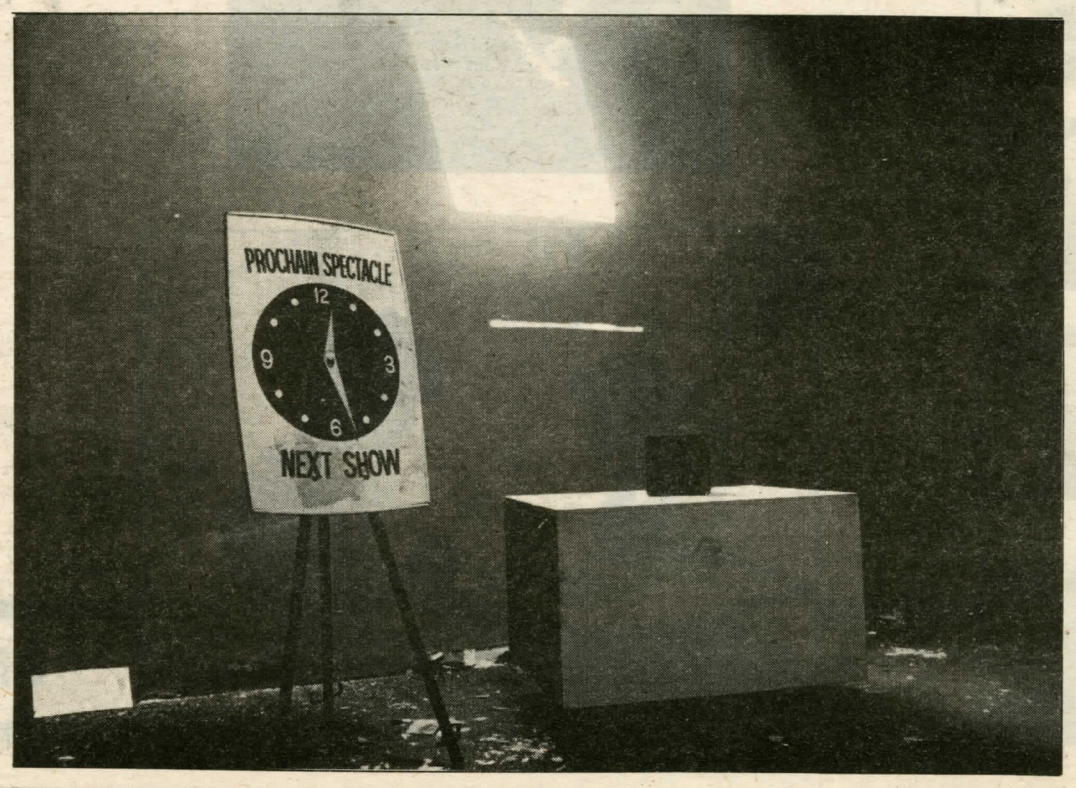


CUBIC MONO-LITH

by

Mike Thomas





Woman(en) Looking at Women

Photographs by France Desilets

For a completely different s/trip

by Thia Fuller
and Nairne Holtz
Reprinted from *the McGill Daily*

The sight of tits and ass displayed on doors and windows all the way down Ste. Catherine conjures up vague images of nude dancing girls, businessmen's buffets and expensive drinks.

Strippers are cut into one of two molds: playbunny or victim. These paste-on labels silence the real people who have their own ideas about the job they do. Is paying to see a woman's body exploiting her? What if the people paying her are women? Does the issue change when a man strips for a woman? Clichéd political positions don't answer these questions, talking to dancers does.

"Katrina", age 19, worked for Club Supersexe for six months in 1985, and is now an A student in her second year at CEGEP. Dressed in casual black from head to toe, her black hair has brown roots growing in. She answers questions thoughtfully, with hesitation, worried about how university students will react to what she says.

Strippers can make six or seven hundred dollars a month if they're good, according to Katrina.

"It's a good job if you need to pay for school or an apartment. Some girls already had careers and gave it up for the money," she said.

"But after a certain number of years of dancing you don't have the spirit to go back to school. You're used to the income. Where do you go after dancing? It's a dead end," she added.

You can tell the women here who are straight; the way they dance is for men.

Katrina said it's important to understand that any kind of woman can become a stripper.

"I always thought strippers were really fucked up before I started. Talk about stereotyping."

"They're really friendly. You build bonds quickly, but girls come and go so quickly nowadays. There are so many now that it's much more of a grab for the customer's money."

Supersexe management holds board meetings with the dancers to talk about club management and routine. The bouncers won't admit men who bother the women. But there are limits.

"If they don't like you they'd make things tough," said Katrina.

Some women who tried to organise a union were beaten up and quit the business. Katrina said unionisation is unrealistic because there are too many others interested in taking the job.

People often assume sex trade workers are interchangeable, but Katrina said that very few strippers prostitute on the side.

"Some girls meet guys after, but the money isn't much more compared to stripping so it isn't really worth it."

You have to overcome shyness. It gives you confidence it's you that controls

Customers treat some women better than others, it depends on the woman herself.

"Some of the older women have a lot of class and they get respect for it. There's the regular who just wants someone to see, a friend to go to. He's seen her with her clothes off a thousand times and it doesn't matter anymore. You're like a fantasy friend. It's easy—pay your money, you've got your friend. Some come in and bring their younger brothers. There are also some jerks."

Stripping is an ego trip, but it can also be a trap.

"You have to overcome shyness. It gives you confidence—'I know what I want, get out of my way'—it's you that controls." Everybody loves you, you're great. But it hardens you up emotionally. It's sad to see the hardening that takes place in girls you know... you have to be pretty tough to be up there in the first place," she said.

"I feel sad that it's so alluring, the stage and the money andall that."

Katrina said that stripping doesn't turn women into lesbians.

"Strippers are a lot more open about sex so there's a lot of bisexuality," she said. "Strippers who don't have boyfriends aren't necessarily gay or against men, but if you work around sex all day you're not interested."

"It made me undestand men better. You deal a lot with emotions, very touchy emotions. You become hypersensitive. It depends on the guy—some are really nice and you want to be their friend. The knowledge comes into my relationships after dancing," she added.

Katrina left Supersexe after her Christmas break when most of her friends had gone to other clubs. The money wasn't enough incentive anymore. Now, she has ambiguous feelings about the business.

"Some jobs are a lot more frustrating. As a stripper you've got an edge on the people you're dealing with, especially the bosses. You're making money. You can blow them off, no one's forcing you. I think working at McDonald's is degrading."

Katrina came along to Bar Suzanne, which is a completely different (s)trip altogether. It is a small four-year-old lesbian operation with only five dancers.

"How much do you get paid a night?"

"Thirty bucks and then table dances," she said. "This is the sort of place where you have to clean ashtrays though."

She was tall and confident with strong legs in a black leather micro and white blouse cut to show half her breasts and part of a tattoo. She strips for women.

"Is this job enough to live on?"

"If I had to live on this I'd be pretty skinny," she laughed. "I went to Toronto for a couple of weeks and made $2,000."

Bar Suzanne is a small place, hidden underground in north east Montreal. Inside there is a pool table and a small disco floor with a wall of mirrors behind it.

The customers were mostly in their late 20s and 30s; some had long hair and wore high heels but most fit the butch stereotype. The place was a bit rough—there was a shouting match over a pool game and a woman snorting coke in the bathroom. The juke box music was corny.

"Are most of the women who work here straight or gay?"

"A lot of the women are straight when they first come here but they change their minds, like me. When I first came here I'd never kissed a girl, tasted a girl but now I'm bisexual. I was really confused for a while," she said.

The first stripper in th show was a woman in a neon pink bikini with a chunky, black plastic belt. She danced to a fast song with gusto but little grace.

Some women who tried to rganize a union were beaten up and quit the buiness

"You can tell the women here who are straight; the way they dance is for men," the stripper said.

The woman in pink took off her top, put on a slower song and set a yellow towel on the floor. She looked uncomfortable, dancing as if she was in bed with a man, not a woman.

"For women you have to dance more sensually," the stripper added. Another woman—tall, slender with a mane of curly blonde hair—walked on stage and danced more slowly, with more ease.

"Most girls aren't here for the money or they'd work someplace else. But if you want to work in a friendly place, have a good time and make some money, this is it."

Women customers tip less than men, but they treat dancers differently than men do, according to the stripper.

"Women are shy about approaching dancers but men will grab," she said. Once a guy grabbed her when she was doing a table dance, and when she pushed him, he knocked her over.

"These women are more like, I'd really want you as my girlfriend instead of I'd like to fuck you," she added.

Another establishment for women, Club 281, is also small with about a dozen male dancers. Like Bar Suzanne the dancers complained that women don't spend as much money as men.

"I only get $3.47 an hour and then tips and dances," a long legged brunette in shorts and cowboy boots said. He was evasive about how much he generally made in dances. He said he used to work in a men's club and made a lot more money.

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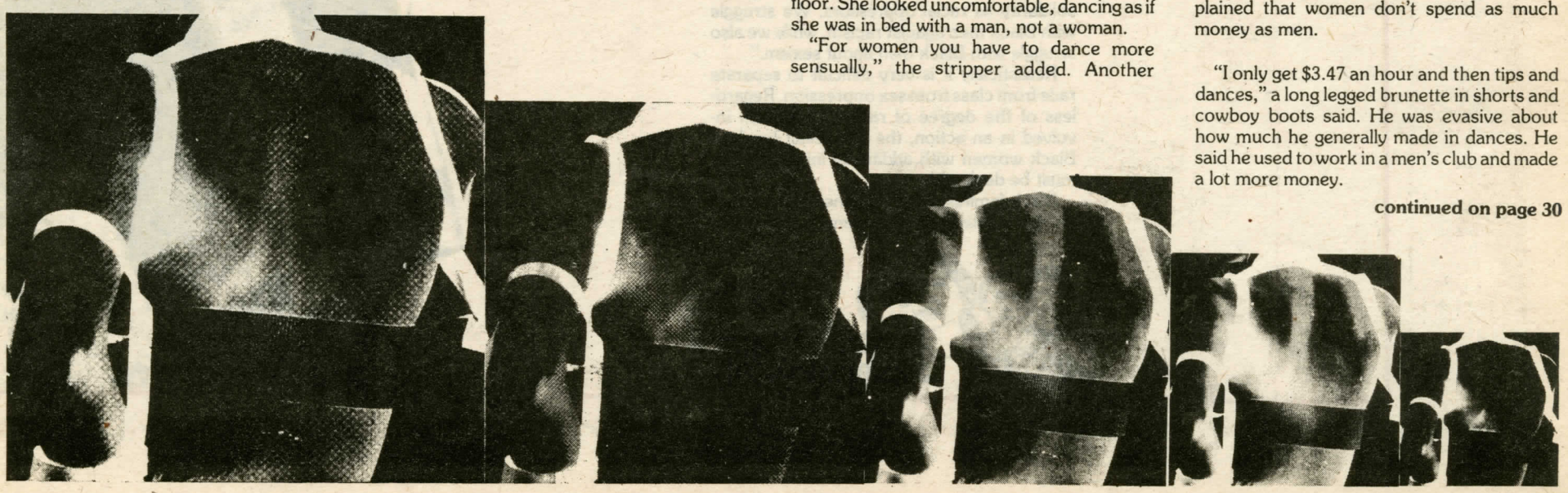

Black Women and the fe

by Maxine Clarke

In first grade, as we were planning for a Christmas party, a white boy told me that I couldn't be Santa Clause because he's not a woman, he doesn't have a nose like mine and he is not Black.

Being Black and being a woman is a double struggle for equality.

It is hard enough for a woman to deal with sexual discrimination because of her gender. But a Black woman must also combat the loaded implications of her skin colour.

Because of the complexity of their oppression, it is necessary to deal with the plight of Black women separately from the mainstream feminist movement.

"Black women have a different situation because they experience racism as well as sexism. A lot of the time, we (Black women) tend to identify more with Black men than with women as a whole because we are more oppressed as Black people," said Trudy Maghizia, an African born political science student at Concordia University,

Being a feminist, being liberated and free minded does not have the same meaning for Black women; our priorities are different

Sharon Maxwell, a black parent and Concordia student adds, "there will be times when we are confronted with circumstances which are racist and sexist in nature but there will always be an alternative; our job will just be a little harder."

More oppressed yet are black lesbian women who must cope with additional injustices because of their sexual preference.

"Although we are feminists and lesbians, we feel solidarity with progressive Black men and do not advocate the fractionalization that white women who are separatists demand," said an unidentified woman from the Combahee River Collective in the US. "Our situation as Black people necessitates that we have solidarity around the fact of race, which white women of course do not need to have with white men, unless it is their negative solidarity as racial oppressors. We struggle with Black men against racism, while we also struggle with Black men about sexism."

Realistically it is very difficult to separate race from class from sex oppression. Regardless of the degree of racism or sexism involved in an action, the end result burdens Black women with additional injustices that must be dealt with.

Black feminist organizations have focused on the burdens and problems which these women face and continue to face. Black as well as third world and working women have been involved in the feminist movement from its start but because of the racism and elitism within the movement and other outer forces they have separated in order to meet their special needs.

The actual existence of Black feminists evolved during the second part of the American women's movement in the late 1960s.

"One way that Black women fall into poverty is through separation or divorce, but this is not a problem until it begins to affect white people. When Black women are oppressed, all women are oppressed," said Angela Davis during the International Women's Day celebration in Toronto.

"One way that Black women fall into poverty is through separation or divorce, but this is not a problem until it begins to affect white people. When Black women are oppressed, all women are oppressed," said Angela Davis during the International Women's Day celebration in Toronto.

"I think that the feminist movement has a different meaning when it crosses races. The whole ideology never truly incorporated the Black movement. While Black women were fighting for Black people's liberation, White women were fighting for theirs. Being a feminist, being liberated and free minded does not have the same meaning for Black women, our priorities are different" said Concordia student Nathalie Bloomfield.

"In terms of just a Black woman's movement, I see no need to make a distinction between Black and White women. The woman's movement has been a success for women as a whole but especially those who have in the position to capitalize on the already existing movement," said CBC reporter Silvia Sweeney who has different views on feminism.

An example of Sweeney's few is illustrated in changes in divorce laws. Before the most recent revision, Black women who wanted a divorce didn't have the financial resources to go to court; those Black women who could finance their cases were able to benefit.

"We must listen to the voice of Black women, feminism as a rule must enhance Black women's efforts for social change if it is to be successful" said Moureen Chin, a Women's Studies student.

eminist movement

A continual obstacle to Black women in their fight for liberation is the recurring sexist misrepresentation of their bodies.

Frequently in advertising, subliminal and plainly blatant messages focus on breasts and bottoms, inviting sexual connotations. Very often Black Women are caricatured as having large breasts and full lustful bottoms; their messages are usually foolishly represented.

The justification of those who enjoy and produce these images are that it enhances and displays women's beautiful faces and bodies and are complimentary to all women.

"There is nothing wrong with pictures of women and men affirming our nature and physique but there is an exploitive over-emphasis of a woman's body. It is the big industries through advertising that distort and play with our lowest instincts (our animal instinct). These industries exploit women's integrity and go too far in doing so. That is what is wrong with it, it becomes more and more perverse," said Chin.

Black as well as White women suffer from sexual exploitation through the perpetual "sexy" images of women. Reinforced negative images play such a vital part in stereotypes that they become adopted and passed on even by those who are depicted by them.

Throughout history, Black women have been perceived as sexual temptresses and have been sexually abused mostly because of that stigma. Today it appears as if the stigma is gone since more and more White women are used to sexually entice buyers. However, what simply has occurred is that those commodities whose market is supported by a mostly white clientele are advertised by fair-skinned or white models. Black women are generally used to attract black clientele or to advertise things or places that have been traditionally black in nature.

Try to imagine, for example, travel posters advertising black and white men on a beach. Think when last you have seen a woman of colour on an "innocent" travel poster tempting people to vacation to the Caribbean where excitement is abundant and women are plenty.

"We are animals and there are many types of animals on this earth. As we advance in our world, we lose that animalistic side and become more conscious. Instead of allowing us to advance, industries through sexist advertising, distort this and exploit these animal instincts" adds Chin.

Economic exploitation has dominated the source of oppression of Black women.

These women have always occupied the most menial, lowest paying jobs and out of necesity have been forced to take them.

On the other hand, the Black man had a very difficult time finding employment owing to the Black woman's occupation of the lowest status jobs and as a result were dependent on the woman's income.

Many say that because of this reversal of roles, working outside of the home has liberated Black women. This thought may seem feasible but don't be fooled.

The mere fact that these women were forced to work outside of their home did not liberate them. Necessity and economic oppression should not be confused with liberation. Liberation represents choice and up until recently many Black women have not had a choice.

Very often Black women are caricatured as having large breasts and full bottoms; their messages are usually really foolishly represented.

"I don't think there has ever been a time when the majority of Black women have worked out of choice. In many cases these women have had to feed their families. That is hardly Women's Lib nor is it freedom of choice it is simply survival. There were times that a majority of Black women had to clean and do White women's laundry. That type of work could hardly be considered liberation" says Bloomfield.

Nicole Grieves, a former Black Quebec delegate at a National Black Woman's Congress Conference, feels that Black women are liberated because of their upbringing."

"Black women have always been trained to be workers and fighters. The majority of Black women in the past have played a very active part in the family. They have always had an input."said Grieves.

No calculator is needed to add up the amount of Black women professors at Concordia University. There are definitely a lot more Black women who are qualified but not employed.

According to Constance Carroll, the author of Three's a Crowd: The Dilemma of the Black Woman in Higher Education, "When occupation comparisons are made, it becomes quite clear that Black women have usually had the greatest access to the worst jobs at the lowest earnings. Black females have consistently been in the minority among Black physicians, college presidents, attorneys and other high level positions."

She continues, "I functioned a formula to be followed by all Black women who wish to succeed in a man's (both Black and White) world:

No calculator is needed to add up the number of Black woman professors at Concordia University

-You must be better qualified than the men.
-You must be more articulate.
-You must be more aggressive.
-You must have more stamina to face inevitable setbacks.
-You must have more patience, since you will advance more slowly.
-Above all, you must remain feminin and not appear threatening.
-Black women have an extra step which white women do not have, that is, they must also be better than White women."

Another hindrance to the Black women's struggle for liberation is the additional economic oppression seen through our present welfare system.

(It is important to note that this government assistance system has not been revised since its implementation in the early 1900s.)

The most oppressive and discriminating rule is that a woman who is receiving payments cannot move in with a man and expect to continue getting assistance. The justification for this archaicreasoning is that once a woman is with a man she is dependent on him.

This discrimination loads women with problems, especially womenof color who occupy a large percentage of these payments.

Some black mates are also burdened since they, too, face injustices in the work force and might not be able to comfortably support a spouce.

Silvia Kiyingi says that "regardless of how much money your man is making, it is hard to ask for money. It feels great to buy your own things. There is a feeling of self-fulfillment and independence from receiving your own money. Also there is a type of power. If you are dependent on someone you are powerless - it's like a handicap."

The socio-political and economic handicaps which show their faces through sexual, racial and class discrimination plaster Black women from all different angles making it difficult to have solidarity with a mainstream movement whose nature is also part of the discrimination.

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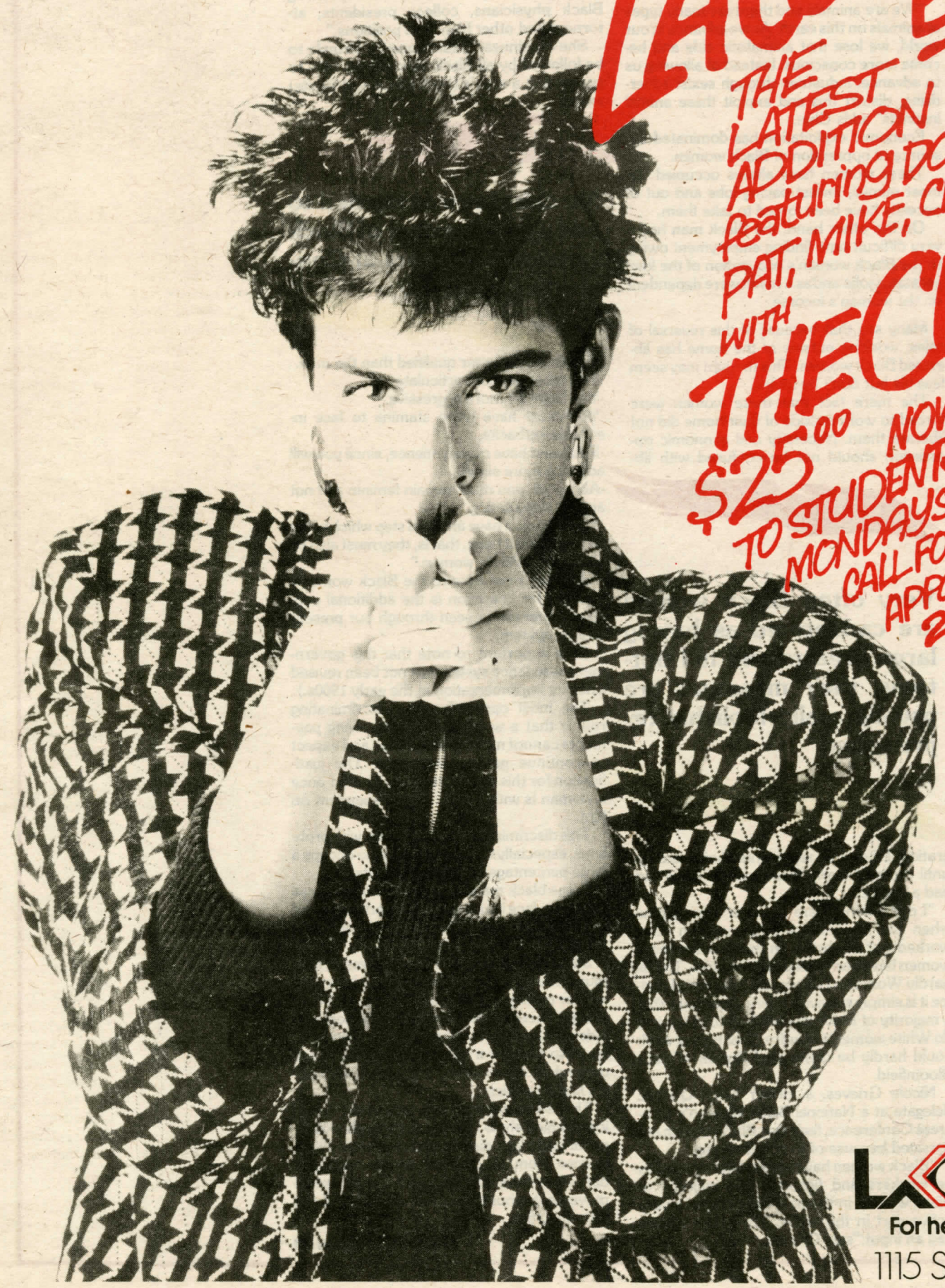
WHAT ARE **YOU** WAITING FOR?



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For heads that turn heads

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Billy isn't really Bragging

by Scott Burlingham

Billy Bragg has a lot to say. After all, he is the folk poet for a whole disenchanted generation in England.

He is currently touring North America following the release of his third LP, *"Talking to the Taxman About Poetry."* With a new found musical depth, he's got people raving—critics and fans alike.

He has a lot to say, so it only makes sense that he does the talking. So, here is Billy Bragg:

On the new sound (Bragg used a "band" for the first time on the new LP)

"By the time you get to the third LP, you should be showing a bit of progress. You can't keep making solo album after solo album. I get really bored in the studio, so it was nice to have some other ideas. Besides, I was getting lonely."

On subtitling the record "The difficult third album"

"It came out edges outwards. Ever have one of those shits that feels like broken glass? It was quite like that—it is good once it's out though. You're quite pleased with it."

On the incentive for the song "Help Save the Youth of America"

"Being in the States, you realise that their world view stops at Washington. I think we, Canada included, are more susceptible to other opinions from the world around us. When I saw how local the media was in the States, I knew why they feel no responsibility for what their government is doing around the world. The song is just asking them to take responsibility for being the biggest capitalist, democratic nation in the world."

On reactions to his music in the U.S.

"Everyone in England would say that there was no way the Yanks were going to go for it. They said they weren't political enough and that I would never get played on the radio. This tour, we have sold out four of five shows in the States so far. The punters are singing along and they're taking the politics. No one is more surprised than yours truly."

On his audiences

"I'm not even sure who they are in the U.K. let alone here. They could all be yuppies for all I know. I do know that there are some people who agree with my politics, yet they drive home in their mother's car and watch MTV. But you can't expect them all to storm the World Trade Center or fly the red flag on top of the Empire State Building."

On attitudes towards the Soviet Union

"You have to explain to some people, especially Americans, that hating people in the Soviet Union just because they live under a Communist system is like hating someone because their team lost in the World Series. It's fucking ridiculous.

We were over there to do some shows this year and what hit me were the similarities, not the differences. The same hopes and fears and the worries and the shit they have to go through. We both get sold the same bullshit about each other."

On bands like Easterhouse and Test Dept.

"Their approach is just as valid as mine, but my argument is that if we are actually going to change anything we have to work with the Labour Party to remove Margaret Thatcher.

You can't wait, as Easterhouse do, for the revolution to come because it ain't coming. Actually, it is coming, but it's a right-wing revolution. They see politics as an absolute, something ideologically pure. I see politics as a compromise."

Burlingham's best

by Scott Burlingham

Easterhouse/Contenders/
Rough Trade/CBS

Here are five card-holding members of the Worker's Revolution Party from Manchester, England, and they have come up with the best debut album in recent memory.

As one might expect from their affiliations, the music revolves around a rather hardline doctrine. But, whether you agree with their politics or not, you have to admire the way they choose to get it across.

Imaginative, powerful guitars combine with Andy Perry's soulful voice to produce music that is positively anthemic.

The band's Montreal show scheduled for November 30 has been postponed until the new year but, if things work out the way they should, a small army of fans will be waiting for them.

****1/2

Yello/1980-1985:
The New Mix in One Go
Vertigo

As the title suggests, "The New Mix..." is a compilation of the Swiss duo's work over the past five years. All of the material on the double album set is remixed and three previously unreleased tracks are also included.

The main purpose of the record may very well be to demonstrate just how inadequate *Yello* makes many in the electronic genre seem. In fact, after listening to *Yello*, your *Depeche Mode* records may never sound the same.

The main problem is that there isn't much new material here. But this is only a problem if you already have the records. For the uninitiated, *"The New Mix..."* provides an excellent introduction to one of the best electro around.

Any frustrated fans will just have until early next year when an all new LP is due. *** to ****
(depending who you are)

Peter Murphy/Should The World
fail to fall apart
(Beggars' Banquet

Peter Murphy's long awaited solo LP is here. After the ill-fated collaboration with Mick Karn in *"Dali's Car,"* he has finally succeeded in synthesizing his apparent fascination with the Far East together with his dark, maybe dangerous, visions.

And, he has had the good sense to find the right people to assist him. *4AD supremo Ivo* aids in production, and *Colourbox*'s Steven Young, Danial Ash and the string duo of Martin McGarrick and Gini Ball (who have worked with Marc Almond and *This Mortal Coil*) contribute throughout.

The result is a wonderful mixture of dreamy textures and sharp edges. With *"Should the World...,"* Murphy has arrived at a place to call his own. And what an interesting place it has turned out to be. ****

The Pianos are coming back real soon

by Les Seymour Snow

What's been happening with one of Montreal's great unknown band's *This Blue Piano* lately? It seems like eons since their last gig in town, and the popular rumour around these days is that they've disbanded. A phone call to the Dollard-Des-Ormeaux office of Waste Island Records set the story straight. No the band hasn't broken up, and yes, they could find time to come down to *the Link* office to be the subjects for a story.

Head piano Steve Lamont explains the band's low profile. "We haven't been taking a "hiatus", we just haven't been gigging. We decided to work on new songs,..I've written a lot of new material and that's what we've been doing, rehearsing." According to guitarist Norman MacKay, the band is actually working harder than ever before. "We haven't been playing live for a while, but that doesn't mean we were inactive, in fact we're probably working the hardest we've ever worked. We have a lot of new material that people haven't heard us play and we're anxious to have them hear it," says drummer Colin Cahill.

The rumors of the band's demise have actually been spawned by bad press that the group received over a couple of years ago when they backed out of a gig with Ray Condo and *Deja Voodoo*. "They,(the promoters) called us at the last second

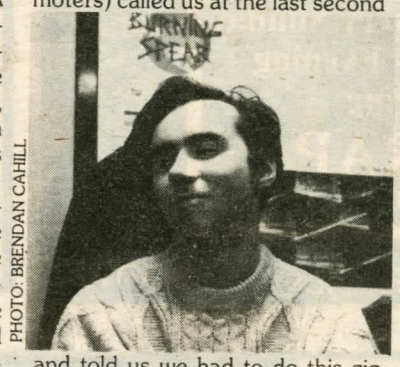

PHOTO: BRENDAN CAHILL

and told us we had to do this gig, with Ray Condo and *Deja Voodoo*, and they told us we were going to be the opening act etc. We had just finished an out of town gig and weren't looking forward to opening up for a venue with such a different style of music like Condo and Voodoo play, so we politely told them we wouldn't play. This got us in John Griffin's bad book. Up to then he'd given us good press consistently for a week, and after that he slammed us on the front page of *the Gazette* and we lost credibility as a result. People then began to lose interest. We were sort of a big band for a while, then people didn't hear about us for a while and began to think we'd disappeared.

"What had actually happened with the live situation is that we'd get so many gigs that we'd just wind up rehearsing our old set over and over again, with no time or room for other songs, so we made time."

The new material will be recorded in January, as of press time the band has narrowed their choice of studio to two or three 24 track facilities. But the big news are the gigs at Station 10 (December 13 and 30). The band is just itching to play a gig. "When you haven't played a gig for a while you kind of miss it," says Lamont. "At one point we'd sort of lost our impetus, but now it's back stronger than ever." According to drummer Cahill, "Despite all the problems you may or may not have, it's worth it doing it this way, and besides, taking a break gave us a chance to do something important, save money to finance the record."

"False Prophet" is getting around

The lead singer of Outasynk

by Rollin Milroy

Outasynk is a band of four francophones who sing in English. They won the 1985 CKOI music competition, have performed at The Forum, developed a catalogue of over 50 original songs of a style distinct among Montreal's often narrow local scene, and have never received even the vaguest indication of support from anyone but their friends.

When people heard that *Outasynk* was going to be on the *"Listen 2"* compilation, the record company says the most common reaction was "It's about time they got something on vinyl."

When Vot Records invited the band to appear on the record, they were hesitant. It would cost money they didn't have, and they didn't like the idea of being mixed in with a bunch of other groups. But now that it is out and reviews are in, *Outasynk* is pleased with what "False Prophet" is doing for them.

Response to the song has been extremely positive, mainly due to the production and mixing quality. Richard Gagnon at Dutchy's Record Cave says its the best song on the disc. *La Presse* dismissed everything on *"Listen 2"* except *Outasynk* and *Seven Sisters* (the two most ex songs). The *Mirror* put the song in the top three tracks.

"False Prophet" is being played at several clubs around town, including Station 10 and Belmont. The d.j.s tend to put it on between more well-known songs, and they say people keep dancing and often ask who it is.

The band plans on using "False Prophet" as an introduction to record companies. Its single potential has been recognised by the manager of *8 Seconds*, but recognition isn't enough. *Outasynk* is seriously considering moving to Toronto, a place that has been spawning most of the recent Canadian acts. Again.

Perhaps the record's most important effect was made apparent only in the last week. *Outasynk* played three showcase gigs, their first since the album was released. The audiences were not what the band is used to; they were almost all English, and most of them had never seen the band before. Judging by the enthusiastic response on all three nights, the band might finally be cracking Montreal's English community.

Distribution of *"Listen 2"* expands across Eastern Canada this week, so more reviews are inevitable. If they are as good as the ones *Outasynk* got here, maybe the band's English market will grow enough to wake one of Canada's sleeping record giants.

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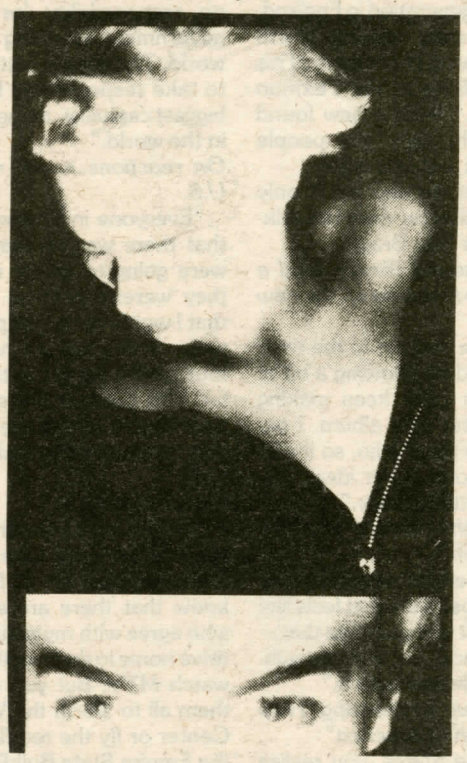

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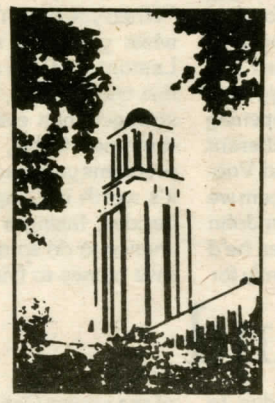

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The Diary of a Scoundrel

CONCORDIA UNIVERSITY
FACULTY OF FINE ARTS
DEPARTMENT OF THEATRE

by Alexander Ostrovsky
directed by Philip Spensley

December 2, 5, 6, 11, 12, at 20:00.
December 3, 4, 10, at 13:00h. December 13, at 14:00h.

Admission is free. No reservations. Door open half hour before showtime.
Department of theatre, The Chameleon Studio, Loyola Campus,
7141 Sherbrooke Street West, Montreal

Theatre Department presents Diary, Pope Joan

Above: Two characters from Ostrovsky's "Diary of a Scoundrel" Right: A high ranking Papal official and Pope Joan

by Brendan Cahill

The Concordia theatre department have been working hard all semester on their term projects, and now they are ready to unleash them on the public. Scheduled for this year are Ostrovsky's *Diary of a Scoundrel* and Banuta Rubess' *Pope Joan*.

The department has been acclaimed for their productions, last year's *Antigone* and *Tartuffe* had critics raving, as did *The Crucible* and *Alice Underground*. This year's productions for the first semester are both comedies, and publicity director Valerie Glover was almost bubbling over in excited anticipation.

"We've got two comedies this year, and a couple of really good directors who've done great things with the material and the cast," she said. "Phillip Spensley is doing *Diary of a Scoundrel* and Maureen White will direct *Pope Joan*."

The department has gone to great lengths to capture authenticity. For *Diary*, a Russian language coach was hired to make sure the English translation is accurate, and for *Joan*, Maureen White, who originally played the title role in its first ever production last year in Toronto was a natural choice to direct.

"Maureen has a great sense of drama and has done a marvellous production, and Phillip has a great sense of visuals, which makes up a fair bit of the comic content of Diary," said Glover. "As well as the dialogue, the body movement and suggestions are important.

"It's very much like the British television show 'Yes Minister'. It definitely won't be stiff and boring."

Whereas the first production will be a spoof of bureaucracy, the second will be more controversial. The subject is the apparent fact that from 853-855 A.D., the head of the Catholic church was a woman. A female Pope. This is a story that is just being told, as most historical documents to this scenario have been destroyed or lost. Only recently have researchers been turning up evidence. This has caused a hubbub in Vatican that recently (1978) had their first ever non-Italian elected pontiff.

Glover is quick to point out that this is not necessarily a political play.

"It's definitely told from a feminist perspective, but I think people shouldn't feel alienated. It's funny and controversial, but it's not offensive. The play will be done in a modern style. For instance, the angels will look like punk rockers. It's just good natured fun, and it's an unhistorical answer."

The production performance schedule is this: December 2, 5, 6, 9, 11, and 12 evening performances of *Diary of a Scoundrel* starting at 8 p.m. at the Chameleon Theatre on the Loyola Campus, 7141 Sherbrooke West. There will also be matinee performances December 3, 4, and 10 at 1 p.m. and December 13 at 2 p.m.

For *Pope Joan*, performances dates are December 9 to 13 at 8 p.m. There will also be matinee performances December 10 and 11 at 1 p.m. and December 14 at 2 p.m. These will take place at the D.B. Clarke Theatre, in the basement of the Hall Building, 1455 De Maisonneuve West.

The admission is free for *Diary of a Scoundrel* and for *Pope Joan*, the price is $4.00 for regular folk and $2.00 for senior citizens and students. The matinees for both are also free of charge, but the places are sold and given out on a first come first serve basis. For reservations, call the box office at 848-4742 starting December 1.

"Does she or doesn't she", only Joan knows

by Max Wallace

Watching the Concordia Theatre students rehearse their upcoming production of *Pope Joan* at Loyola campus this week, it is difficult not to spot a touch of irony.

Before it merged with Sir George to become Concordia in 1974, Loyola was a college run by the Jesuit order of the Catholic Church. One can almost see the ghosts of the Jesuit fathers hovering over the actors frowning with disapproval.

For, it was the Jesuits who, in the late 16th century, decided to eradicate all traces of the real Pope Joan and pronounce her a myth.

They were so successful in rewriting history that the story of a woman pope was relegated to the annals of legend. Evidence recently uncovered, however, conclusively shows that in the 9th century, a woman disguised as a man ruled over the Church for more than two years as Pope John VIII. Her pontificate started three years later (856-858) than was previously believed.

The play is loosely based on a 19th century Greek novel by Emmanuel Royaidis (translated into English by Lawrence Durrell) but the playwright, Banuta Rubess, is obviously influenced much more by Monty Python. The Pythonesque brand of humour repeatedly surfaces during this light romp through the Dark Ages.

For example, the audience is welcomed by one of the central characters explaining, "Here everything takes forever. Even God takes his time. Imagine being down on earth. Everyone so filthy and grimy and illiterate and stupid, with warts and cankers and running sores... and bad teeth... and you never cross the hills for the neighboring valleys because you never go anywhere..." At which point her sidekick interjects, "It's the bad teeth that really bother me".

Unfortunately, Royaidis' influence slips in as well. His original novel contains a number of highly disturbing images of women. While the play tries its best to avoid these, it comes up lacking.

This is most apparent in the portrayal of Joan's pontificate. The real Pope Joan was elected pope because of her unequalled erudition and knowledge. In the play, however, she strikes a deal with Marozia, "the harlot of Rome", who threatens every Cardinal that she will withhold her sexual favors unless they vote for Joan. It is not acceptable to perpetuate sexist stereotypes under the guise of comedy.

When she is finally elected, she is portrayed as a tyrant who freely "wages war, builds fortresses, executes and excommunicates". The playwright has explained that the portrayal of Joan in this production is a parallel to Margaret Thatcher, Geraldine Ferraro and Indira Gandhi—women who become just like men under the influence of power. But once again she misses the perfect opportunity to make the point that this doesn't have to be the case.

Documents which have surfaced describing the reign of the real Pope Joan reveal her as compassionate, active in alleviating the plight of women and generous to the poor.

Max Wallace is the author of the forthcoming book: The Pope was a Woman: the True Story of Pope Joan.

Greenaway's year end dance critiques

by Kathryn Greenaway

As so often happens this time of year, a retrospective look at 1986 in the world of dance is in order. The best and the worst of autumn's dance events art to be the victims of this year-end scrutiny.

And in the spirit of the season, a sort of ratings system will be used. Something every exam-ridden student can relate to.

In the "give me a break" category (or "C" for "confused effort") is *Les Evenements de la Pleine Lune*'s off-center foray into oriental tradition. Motivated by the Japanese musical art Gagaku, Japanese dance and the Chinese Taoist calendar, four dancers and ten musicians waded through a cacophony of sound, voice and multi-media side effects. "Lune" was so off-center it met itself coming the other way. Are you confused? So was I!

In the "wake me up at intermission" category (or "B" for "boring") is Montreal's mainstream Les Grands Ballets Canadiens and their fall-season Place des Arts program. The evening took you on a historical tour of the last 88 years of ballet, with works by choreographers, Marius Petipa, George Balanchine and a Canadian new comer, the talented James Kudelka. Unfortunately Kudelka's *Collisions* was more of a choreographic accident than a comment on interrelating. It was an evening full of competent dancers with nowhere to go.

Ah yes, and then there was the two week Montreal-Toronto Dansechange. It fits into the "New Dance, Performance Art, Post Modernist, Movement Theatre, and occasionally, what the heck was that" category. Why so many categories? Because one very expansive umbrella term is needed to describe this particularly eclectic dance event.

Nine choreographers from the two cities shared equal stage time as they tried just about every message, issue and theme they could scrounge up on the public.

Dansechange Torontonian Randy Glynn gets "A" or "absolutely amazing" for his dance adaptation of Samuel Beckett's theatre classic "Waiting for Godot." Glynn and three other dancers moved and mimed with brilliant precision. Not a grimace was out of place, leaving the nuances of Beckett's text intact. Watch for any Glynn performances in the new year, and put "Godot" on your must-see list.

And so in the final analysis, the fall of 1986 brought Montreal danceomanes a sampling of the good, the bad and the mediocre.

Some dance to look forward to at Place des Arts: the Broadway hit *Tango Argentina*, December 12 to 21; Les Grands Ballets Canadiens' holiday tradition *The Nutcracker*, December 27 to 30 with matinees December 28, 29, 31, and January 2, and 3; a holiday fantasy *Les Souliers Magiques* with music by Paul Baillargeon and choreography by Eddy Toussaint December 26 to 31 and January 2 to 4. At Concordia's D.B. Clarke Theatre, Carolyn Boll and Danse *Indelible Inc.* December 18 to 20.

No foolin about these folks

by Michael Fairney

A bunch of years back, Allan Patrick used to spend his days tending bar at the Centaur theatre and complaining about the quality of the plays being produced. One day, his friends, tired of his bellyaching, bet him twenty bucks that he couldn't do any better. Not being one to take financial matters lightly, Patrick went to work and three weeks later presented to his friends thorough draft of a play. That play, a black comedy about suicidecalled "Next", not only won Patrick the $20, it went on to win awards at the Quebec drama festival. Now when Patrick complains about bad plays, his friends listen attentively.

However, his main committment these days is to his duties as the President of the Foolhouse Theatre Co-op. Patrick in fact was one of the founding members of the co-op. As his involvement with "Next" took him deeper into Montreal's English language theatre scene, Patrick began to realize that there were pitifully few opportunities for English performers in Montreal to practice their art. Over seventy percent of the drama students graduating from the National, the Dome and the Concordia theatre programs were finding themselves forced to head west to Toronto to find work. This is of course a fate only slightly better than death for most native Montrealers.

Full of sympathy for all these artists in exile, Patrick and a couple of friends decided that something had to be done. That something they did and it has proved fruitful. The Foolhouse Theatre co-op now houses over eighty struggling young theatre people. Anybody with some hing to contribute, from actors and writers to jugglers and singing waiters are welcome to join the fun at the Foolhouse.

The people at the Foolhouse take the co-op part of their name seriously. Patrick concieved of the organization as one that would operate on a completely democratic basis. "I'm president this year, but I don't expect to be in this position next year. Turnover of the executive is essential. Everymember of the co-op has equal say in who gets on the executive, which makes decisions on what productions we will be putting on.

All members are encouraged to propose projects to be produced." said Patrick.

A major part of the Foolhouse mandate is to seek out and produce plays written by Canadians. So far, nine of their sixteen productions have been the work of Canadian writers. No chance for complaints from Cancon bureaucrats here.

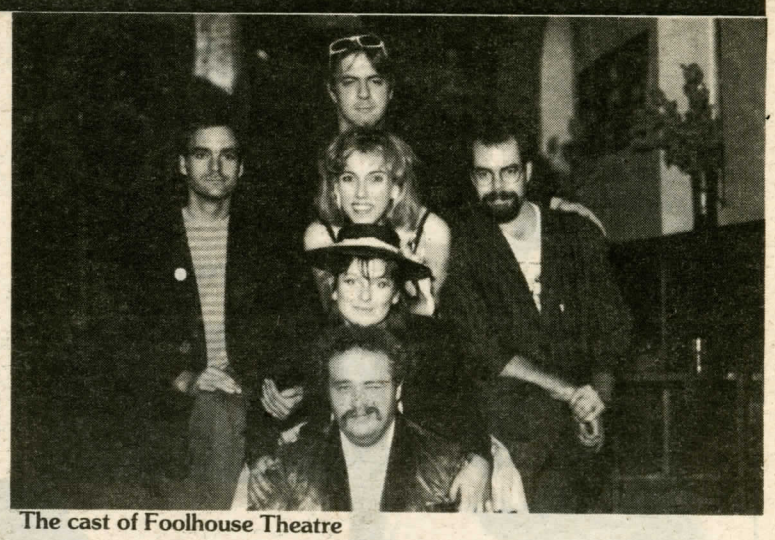
The Co-op has had a tough time financially.In spite of the very real need they are fulfilling and their dedication to Theatrical nationalism, the group has been denied government funding. Cash from the door is rarely sufficient to keep even the most successful theatres open. Financial limitations have meant that only a fraction of possible productions have been mounted. Still,nobody appears to be going hungry.

"All our people are professionals. They get paid each time they perform."said Patrick.

Yet, considering the low admission prices the Foolhouse tends to charge, you can be sure that none of the foolhouse people have yet reached Yuppie status. (This is somewhat problematical however, as they are Young, Urbane, Performers. But then, Patrick's car, a beat up Pontiac Acadian, hardly rivals the standard Yuppie BMW. These sociological definitions are so difficult to get straight).

As mentioned earlier, the Foolhouse Theatre Co-op has been responsible for some 16 productions. Along with the two just mentioned, the Co-op has mounted "Lux in Tenebris" by Berthold Brecht, "Placebo" and "Media 2 Well Done" by Patrick, "Dutchman"by Leroy Jones, "A Taste of Honey" by Sheila Delaney, and "Recessive Blues", a theatre sports show which will be doing a tour of local CEGEP's and universities.

The Foolhouse Theatre Co-op's current show, "Monday Night Live", will be having a "best of" show this Tuesday night at Jodee's club on Drummond. The show is based on the idea of a telethon for Artistic Dystrophy. It's a good cause, considering the state of English theatre in Montreal these days. Do your part and phone in a pledge.



The cast of Foolhouse Theatre

Castiel's holiday flic picks

by Elie Castiel

Before the rush of Christmas films from mainstream cinema, repertory houses are offering an interesting array of movies which should capture the attention of film buffs.

India will be the center of attention at L'Autre Cinéma (6430 Papineau, corner of Beaubien) from December 2 to 23. In a land marked by strong traditional values and still segmented by a caste system, two filmmakers, Mira Nair and Anand Patwardhan, have courageously decided to divert from current cinema by making documentaries focussing on the social and political aspects of their country.

Mira Nair's *India Cabaret* revolves around the lives of strippers, and more specifically those performing at the Meghraj, a night spot in the outskirts of Bombay. The film studies the attitude of these women towards their "profession" and their views of themselves as "entertainers"and as "women."

Nair's *Cabaret* is also about the patrons who frequent the night establishments. The camera follows Vijay Pujara, a respectable entrepreneur by day, a client at night. We enter into his private domain, his home, and meet his wife, his children, and his servants. Two opposite worlds come into conflict: the "respectable" vrs. the "amoral."

But woman-director Nair has succeeded in breaking the chains that divide those two worlds by taking an approach void of sentimentalism and gratuitous compassion.

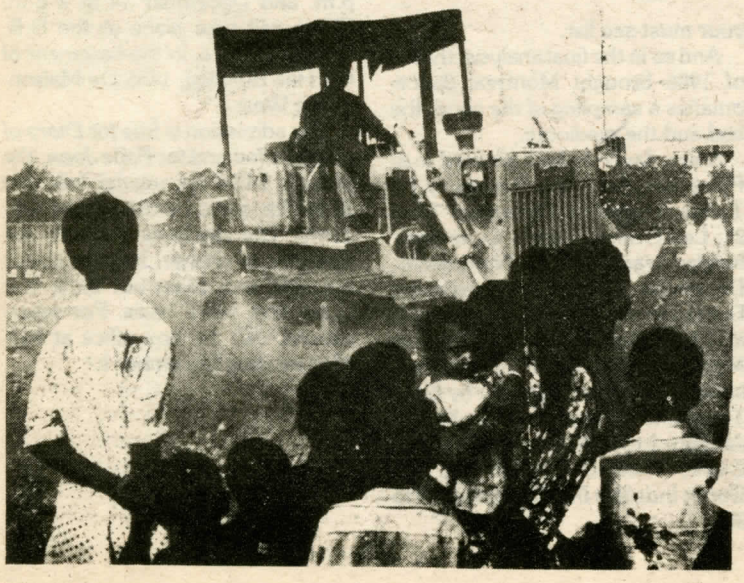
India Cabaret will be shown in the original Hindi and English versions with French subtitles, until December 4 at 9:15 nightly.

Half the population of Bombay, representing four million people, lives in slums forming the numerous shanty towns of the city. Director Anand Patwardhan has produced and directed *Bombay: our City* (Hamara Shaher), a documentary about the unauthorised demolitions of hutments in Bombay during the past few years. In *Indian Express*, staff writer Jabal Musad writes: "The approach is multi-faceted and analytical. The case against demolitions comes out of the mouth of its staunchest supporters ... never has the ruling class been caught with its pants down on film."

The film is a plea for the defence of slumdwellers. It will be screened nightly at 9:15 (December 12 to 15 and 19 to 23) in the original Hindi version with French subtitles. Interviews with the director may be obtained by contacting Céline Pelletier at 272-2247.

• • •

About 25 short and feature films will be shown at the *4th Jewish Cinema Fortnight* (Quatrième quinzaine internationale du cinéma juif) to be held at the Cinémathèque québécoise (335 de Maisonneuve East, corner of St. Denis, exit at Berri Métro) from December 2 to 14.



Anguished by the spectre of the Holocaust, post-war East-European filmmakers directed their views towards the condemnation of a not-so-distant tragic past. In 1959, director Konrad Wolf made *Etoiles* (Sterne), to open the two-week event December 2 at 6:35. The story analyses the relationship between a war-weary German officer and a Jewish woman awaiting her internment in a concentration camp.

Other films on the same theme include *La Vérité n'a pas de Frontière* (Ulica Graniczna) by Alexander Ford (Dec. 4 at 6:35), *La Cage de verre* (Dec. 5 at 8:35) by Philippe Arthuys and J.L. Lévy-Alvarès, *The Revolt of Job* (Job Lasadaza) by Imre Gyongyossy and Barna Kabay to be screened on December 7 at 8:35. Two films by French director Frank Cassenti will also be shown as part of the Holocaust theme—*L'Affiche rouge* (Dec. 9 at 6:35) and *Et le Soleil se levait (December ll at 6:35).*

The Oppermanns (Geschwister Oppermann) a four-hour long made-for-television film will be screened in two parts (Dec. 9 and l0 at 8:35). Director Egon Monk focusses on the bourgeois existence of a GermanJewish family, the Oppermanns, at the eve and the beginnings of the Nazi era.

Prior to *La Pirate, La Vie de famille, La Tentation d'Isabelle* and the not-yet-released *La Puritaine*, French director Jacques Doillo made, among other films, *Un Sac de billes* (Dec. l4 at 3:00) in which he traces a moving portrait of two Jewish adolescent boys in 1941 Paris, during a time of fear and despair.

In 1974, Michel Drach, the director of the recently released *Sauve-toi Lola,* made *Les Violons du Bal* (Dec. l2 at 6:35), an autobiographical study taking place in the turbulent and disquieting Paris of the Occupation.

The fortnight will also feature films from Israel. Uri Barbash, director of *Beyond the Walls* has previously directed *Stigma* (Dec. l3 at 6:35), the portray of a young man torn between two realities: his personal life as a married man and his temporary occupation as an army officer.

My Michael (Mihaél Sheli) to be screened on December l3 at 8:35 is an adaptation from the novel by renowned Israeli writer Amos Oz. *Noah at l7* by Itshak Yeshunim will close the "quinzaine" on December l4 at 8:35.

Filmgoers should also take the opportunity to discover the rarely shown l927 version of *The Jazz Singer* to be shown on December 3 at 8:35.

Detailed information on all films presented during the two-week event may be found in the Cinémathèque monthly programme for December.

Set the speakers for stun

by Michael Gericke

An arrangement of Haydn's Toy Symphony will be the highlight of this year's Christmas concert of the Concordia Electroacoustic Composers' Group.

The Haydn symphony was arranged by Kevin Austin, music professor, composer, and one of the founder of the group. Their novel arrangement will be a participatory performance involving the listeners and the result should be beyond anything Haydn ever envisioned for this piece. The audience attending are even invited to bring along small musical instruments and accompany the music. Such instruments as small hand drums, finger cymbals, slide-whistles, pennywhistles, party horns, flutes, noisemakers, Casiotones and even kazoos would be appropriate.

One of the chief aims of the group is the promotion of electroacoustics (speaker music), experimental and electronic music. Some of their other activities include publishing an international newsletter which reaches more than 500 composers, maintaining a tape archive of works from Canadian university-based electronic music studios and from independent composers, and more recently, performing at galleries and performance spaces in Ontario and Quebec.

Walk down the third floor hall of the Loyola music department on any given day or night and it is likely that you will hear, coming from the studios, works in progress by students enrolled in the four-year electroacoustic music program. Professors Jean-François Denis and Kevin Austin (currently on sabatical) present the courses which teach the creation and manipulation of sounds and music through tape manipulation and electronic means.

First-year students learn the foundations of acoustics (the science of sound), the generation of electronic tones using traditional patch-bay style analog synthesis and elementary tape studio sound manipulations. Beyond the first year, students move over to the digital studio and learn the use of digital synthesizers, the control of synthesizers by computer and sound studio mixing and recording techniques.

Monday's concert is one of a series of concerts presented by the CECG, in this, their fifth annual series of academic concerts at Concordia. The principal members of the group are Kevin Austin, Jean-François Denis, and John Wells, who incidentally is responsible for the posters heralding the annual concerts. Although these three make up the performing ensemble and form the heart of the group, there are numerous other friends and associates who have contributed to the longevity of the group. *The Concordia Electroacoustic Composers' Group will present their annual festive Christmas concert this Monday December 8, at 8 p.m. in AD-131 on Loyola campus.*

Circle answers questions about thespianism

by Mary-Lou Zeitoun

Is there work after theatre school? Former Concordia students think there is and they're proving it. Last week, Maria Bircher, Ron Lea, Danette Mackay, Andrew Calamatis, Carla Napier, Harry Standjofski, and Margarita Stocker sat down in the Centaur Theatre lobby and talked about their work. They're all members of the Association of Producing Artists (APA) which is currently working in collaboration with the Centaur Theatre on Brecht's play, *The Caucasian Chalk Circle*.

"The APA is basically an extension of Concordia," said lighting designer Andrew Calamatis. "A lot of people came out of that program and wound up doing their first show at the Faculty Club at Sir George with APA."

The artistic director of the APA is Jack Langedijk, former Concordia student and teacher. He is also director of *The Caucasian Chalk Circle*. He and a few students got together in 1983 to create a co-op theatre dedicated to providing experience for theatre professionals in Montreal and to keeping young talent in the city. It seems that, to theatre students, the grass is greener in Toronto, but the group I talked to were eloquent in their support of Montreal .

"I love the city and I love the people that I work with," said Ron Lea. "I've been fortunate enough since I graduated from the other school (NTS) to have been able to work here."

The cast of the Cuacasian Chalk Circle

"You have to understand," continued Harry Standjofski, also playwright in residence at the Centaur. "Comparatively this is the least expensive city to live in and there is also a great deal of film work here. If you work one or two days on a film, at least you've got your mouth covered."

Adds Carla Napier, "The low cost of living made it able for us to do this company,(APA), on a shoe-string budget for two years."

Most of the performers feel a decided preference for stage rather than film work. Says Standjofski: "If they made good movies in this city it might be different,but generally. They just make crap here. It pays the bills . When I was in school we'd talk about, 'Oh we don't want to work on commercials', but after about six months of being finished from school you realise 'Grab a commercial! Grab a tacky dinner theatre comedy ! Grab anything at the beginning'. And to do that, you need an agent."

"Work breeds work." added Margarita Stocker.

They had a lot of advice to give to theatre students.

Maria: "Don't woory too much abou the first year because the first year is really hard."

Danette: "You have to really like it."

Harry: "If you can do something else, then do it."

Carla: "If you can't, then get used to being poor."

One of the hardest things about the profession is getting used to being rejected and finding yourself between jobs. They all agreed thet being a performer included enormous amounts of self-discipline and patience.

"When I was going through the school process," said Stocker, "I heard often enough that it takes five years to get started and in my experience that's exactly almost to the day what it took. I finished school in '81 and by '86 I'm working quite consistently."

They stressed the need to be versatile in any aspect of the theatre. "The more versatile you can be," said Napier, "the more it is to your credit. If you get a job in children's theatre or costuming or even stage management, at least you're still working in the theatre."

"Take anything you can get your hands on." said Calmaitis. " Try to round up some buddies that you're graduating with and try to get something happening. There is no substitute for experience."

In all, these former Concordians are optimistic about their work in theatre. The APA is definitely brightening the possibilities for young talent in Montreal. For two years they produced quality theatre on virtually nothing and working at the Centaur on this Brecht production has given them a chance to make use of one of the finer stages in the city. The initiative and the enthusiasm of the APA is sure to provide Montreal with good theatre in the seasons ahead.

Women's responsibility in movies

by Shanti Thakur

The responsibilities women have when writing love stories was the subject of discussion Sunday November 22, when the Cinemama festival opened its doors.

Open to the public, the round table discussion featured prominent filmmakers from Germany (Jutta Bruckner), England (Jeanette Iljon and Lis Rhodes), and Italy (Gabriella Rosaleva).

Alison Beale, the moderator, opened the discussion by introducing the impending problem of writing today: cinematography is dominated by patriarchal society. The problem arising from this, according to Beale, is that the male-oriented thought denies women's history and puts their existence out of existence.

Distorted portrayals of women result: they are often masochistic personalities and are viewed in a voyeuristic manner. Thus, aesthetic problems are the outcome of an industry created by half the population (or half the population's opinions). Beale was disconcerted with the dominant heterosexual depictions of relationships. Lesbianism was usually ignored, and if it was depicted, it was generally for male voyeurism.

The five filmmakers were able to discuss how these ideas were or were not involved in their films. Rosaleva spoke very little, seeming to have difficulty following the discussion due to the language barrier. She simply stated that she did not want to draw herself as an "intellectual." Her purpose as a filmmaker was solely to express the relationship between a man and woman, because all love stories were similar.

Lis Rhodes argued that heterosexuality was a "conspiracy" created by society. The continuous reinforcement through socialisation of little girls and boys inevitably teaches heterosexuality. She said that women simply "reacted" to their teachings and become heterosexual, instead of becoming so through thought. Rhodes proclaimed that romantic love is another patriarchal ploy to subordinate women.

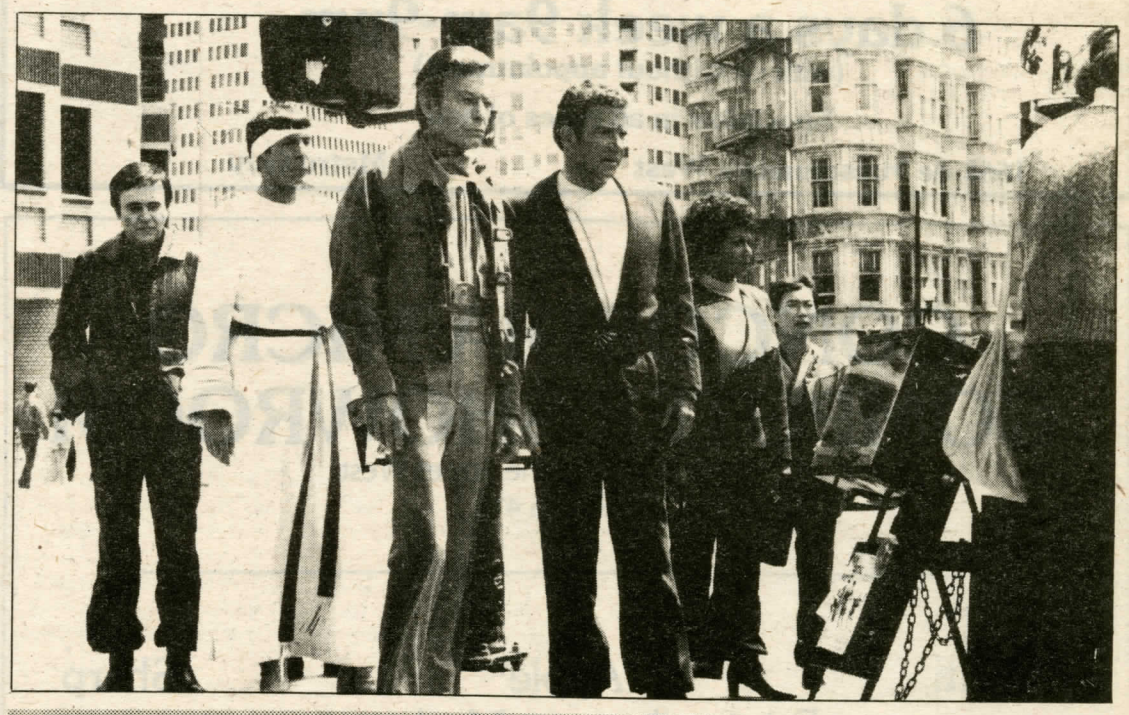
A member in the audience complained forcefully how the Cinemama festival did not screen any films relating to lesbianism. She then addressed the filmmakers and asked why they would not portray a relationship between two women loving each other.

Jutta Bruckner, well known for her violent and cynical movies relating to women and men, responded succinctly: "I've never seen a warm relationship between two women, or between a woman and man. 'La vie en rose' does not exist. I only portray things which I know exist." She continued by quoting Simone de Beauvoir: "The time of painting our utopias is either over, or hasn't arrived yet. It is the time to analyse."

Bruckner embraces this idea into her films. *Ein Blick* portrayed youth's desire for love, which topples over when expectations are destroyed. Accused of overly violent imagery, Bruckner calmly responds by saying it is only a metaphor of women's inner experience. Her intention is not in finding solution, rather, in acknowledging women's experi nce.

Perhaps a valuable addition to women's cinema would be new role models...survivors. It is not enough to keep portraying suffering, bitter people. The message is lost when people walk out of the cinema muttering that they will never see *that* filmmaker again. Continual illustrations of female depression and suffering seems to justify its normality. This can lead to pacificism. For instance, an incest victim could learn how to survive by watching another role model who experience the same tragedies, but who can also take the progressive steps to succeed.

Cinemama continues at the NFB until December 7. Films $3.



Trek back into the past

by Tim Doherty

The latest in the series of Star Trek movies, *StarTrek IV* is an unusual and thoughtful story idea. The crew of the starship enterprise come back to San Francisco in 1986. I can't tell you why, but the message is that there is a bright future for the world, but only if we make it so.

There is much warm humor between Kirk and Spock, Spock and McCoy and (of course) McCoy and Scotty. Some sense of relief parody and good interaction between 23rd and 20th century characters and situation is also evident. In fact, the film is a good vehicle to show the abilities of all the actors, something some of them, like Uhuru, Sulu and Chekhov didn't get to do in the original television series.

A different styled script is responsible for the different approach; there is less science-fiction than the original theme od Star Trek called for, nor does it have the usual immediate life or death drama, tension or strong emotion of Star Trek II or III. There is instead more warmth in the message.

As can be expected, the special effects are good, and all the usual production values have not been compromised in this directorial effort by Leonard (Spock) Nimoy. Nimoy was careful with the storyline not to overstress the ecological message, and the film runs along smoothly.

A final note, it is not necessary to have seen the previous Star Trek movies (you mean you haven't seen any of them?) but some story points would be clearer if the viewer has. So go out and see Star Trek IV soon, then see the other three when you get the chance.

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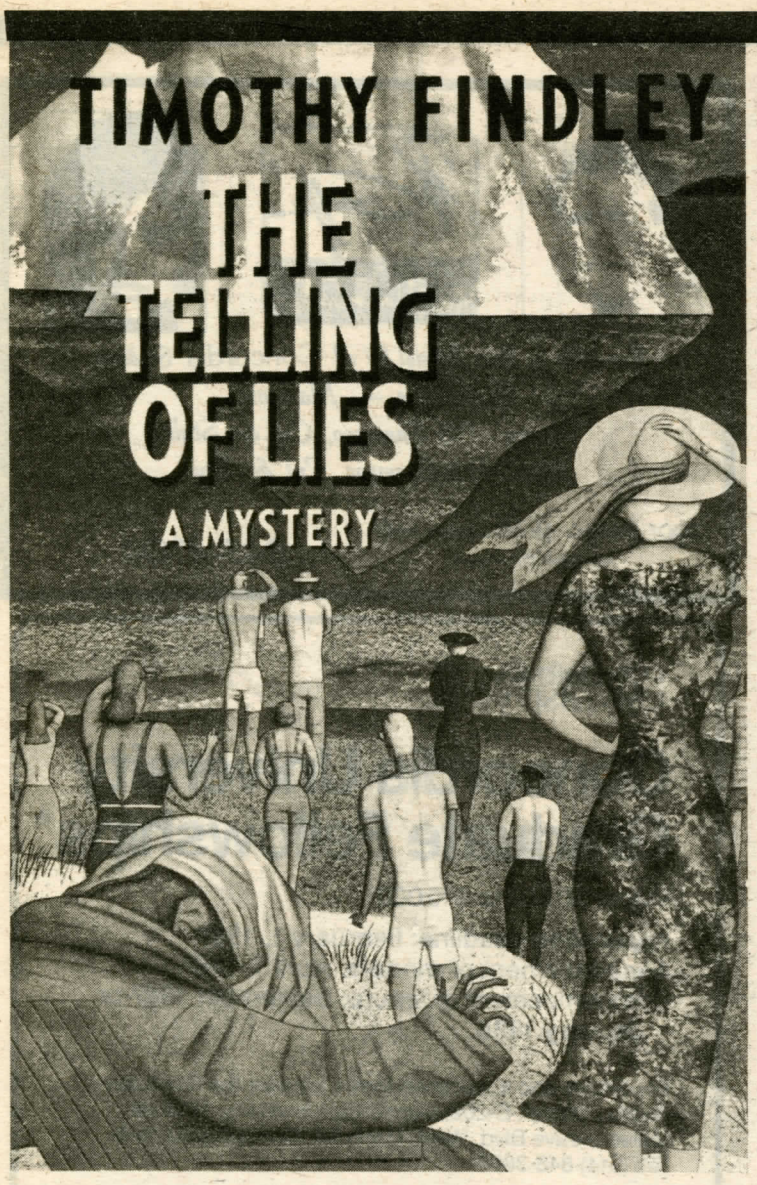

Books and more books

by Lisa Pasold

The search for the perfect holiday gift: It is a very elusive animal. Tends to be either too expensive or too fragile to send anywhere. Or else it's just plain ugly. I was lucky. As I was about to give up, I picked up its trail. It led up Mansfield Street and into Paragraphe Books.

I peered in, and there before me was a vast array of presents... all sizes, prices, and subjects. I gave a great yell of triumph and rushed through the door. An hour later, I staggered out, victoriously bearing my spoils. Of all the possibilities, these eight books were the best on my list.

For anyone over 65, *The Senior's Guide* is a must. At only $9.95, available in English or French, the guide is a bargain, and the information! Various chapters include facts and advice "for sound mental health," about housing, and furthering one's education after retirement.

At the same price, but for a different clientele, *Breakaway '86* by Stan and Shirley Fischler is a good bet for hockey fans. It is a soft-cover almanac that claims, "Every team and player is analysed in this colourful and controversial look at the NHL." What it lacks in photographs (there are hardly any, and none in colour), it makes up for in statistics. The die-hard hockey fan should devour it.

If you are looking for a good read—and after all, the advantage to giving a book is that you can read it first—try Timothy Findley's latest, *The Telling of Lies* ($22.95). The mystery is written in his usual, beautifully crafted style, and it is intriguing from the first chapter. This is mainly due to a marvelous narrating character, an architect and photographer named Nessa Van Horne. The novel is written as a journal and through this, Nessa explores her own painful past while examining the present murder.

The biography of Virginia Woolf by Phyllis Rose has just been re-released in pocket book, priced at $12.95. *Woman of Letters* presents the writer from a feminist point of view. The book flows well and gives interesting insight into Woolf's character. It includes numerous quotations from her writings, along with relevant photographs which help situate and understand her troubled life. I would recommend this to anyone, but it would make a particularly good gift to an English major.

Politics are a big theme this year in books, but beyond the biographies and in-depth analyses, is *The Year 86 Portfolio in Canadian Caricature* ($12.95). The contributions of our best cartoonists are guaranteed to make even the most serious laugh sardonically.

A coffee table book is always handy—the type you lay out to be admired by bored guests. There is a gorgeous one put out by Life, *The First Fifty Years (1936-1986)*, but unfortunately it is only a nickle under 50 dollars. The same holds for *A Day in the Life of America*, which is not worth the money anyway. Luckily, *The Colour of Canada* has been re-released this year, with some new, brilliant photographs. The colours are magnificent, and of course there is the commentary by Hugh MacLennan, all for $16.95. Buy Canadian.

For any child, there are innumerable choices, but the most charming is definitely still Beatrix Potter. This time it is *The Original Peter Rabbit Miniature Collection*, with a box of four books which fit in one's hand. At $5.95, they are worth buying to delight all ages.

Finally a book to enlarge your Christmas mailing list, *The New Address Book: How to Reach Anyone Who's Anyone* ($12.50). Michael Levine has revised this gem, so you can be sure your holiday greetings reach Bruce Springsteen on time.

When you finally finish addressing the packages remember to add the zip code, or else Canada Post will personally shred the pages of your gift before your very eyes. And don't forget a bookmark.

All books available at Paragraphe, 2065 Mansfield, (845-5811)

Craying out the blues

by Matthew Friedman

For better or worse the blues has become a marketable commodity. Blame the English if you want (and who doesn't?), or the record company execs in plush New York offices who decided that music with that kind of visceral intensity just had to appeal to mass audiences.

Whatever the reason the blues, a product of oppression, has become a central part of mass, popular culture

The extent of this popularity was amply demonstrated in two ways by the performance of the Robert Cray Band at Club Soda last Monday night, Nov. 24. A blues musician like guitarist Robert Cray, who would have been starving for his art in 1966, can now command an audience comparable to, say, Billy Bragg.

This means either that Montreal audiences are particularly open-minded, which isn't likely, or that Cray's brand of blues is much more commercial than the blues used to be. The latter is indeed the case.

Of course this is not necessarily a bad thing. Cray's show last Monday was an exceptionally entertaining and thoroughly enjoyable display of virtuosity and musical intensity. The problem is that, for anyone weaned on Muddy Waters or Junior Wells, Cray's brand of music would be virtually unrecognisable as *the* blues.

What the Robert Cray band brought to Club Soda was more of a blues-funk fusion with a considerable modern soul influence.

Indeed it was the traditional tunes that brought out the best in this band. A pyrotechnic version of T-Bone Walker's "T-Bone Shuffle," complete with Cray's white-hot guitar solo (which was strongly reminiscent of Johnny Copeland) and Peter Bow's shock therapy organ improvisations, was certainly the evening's highlight. Others included Cray's compositions in a more traditional style, like "Playing in the Dirt" and "Porchlights."

In the final analysis, Robert Cray's performance at Club Soda was good, great even. His personal skill, and the considerable talents of his band—one of the tightest in blues—turned the evening into a night to remember. Even his poppish compositions were entertaining, reasonably well played, and actually refreshing. However, if this kind of blues-funk fusion indicates the commercialisation of the blues, then the art form will have a hard time surviving as something distinct from the mass of popular music. Such may well be the cost of mass appeal.

Down by law will lift you up

by Kim Coleman

Those who enjoyed Jim Jarmusch's *Stranger than Paradise* will be glad to know that he's has done it again. His newest *Down By Law* is a satirical masterpiece that draws from the same black humour as "Paradise". Jarmusch makes us laugh at things not normally funny as circumstances the characters are put into dictate much of the script's comedic air.

Take two antisocial down-and-outers, a pimp and a d.j., throw them both in jail on different crimes both were framed for, and add an Italian immigrant who is convicted of murder (seemingly the least likely of the three to commit a violent crime) and somehow you have the ingredients for a truly hilarious movie.

Roberto, who speaks broken English, attempts to communicate to the other two, Jack and Zack, who have enough trouble communicating with each other. When they do actually talk to each other, what comes out is often quite absurd. The loneliness and solitude of Jack and Zack and the painful soul searching and depressive attitudes the two harbour are counterbalanced by the hilarity and good nature of Roberto, who for the life of him, can't remember who is Jack and who is Zack.

The three expectedly become close enough to trust each other as they escape. The following funny rollick through the Lousiana swamp land ends up with Roberto finding contentment, while Jack and Zack find the freedom again to return to their desired solitary lives. Yet here, the ending is never really resolved. Perhaps it's better this way. It'll definitely leave you wondering.

Jarmusch manages to blend modern day cinematic techniques with the nostaglic feel of the early talkies, brought about by use of black and white. There is heavy use of foreshadowing and motifs that blend the plot into one cohesive unit.

Down By Law is a modern day masterpiece to be enjoyed by all. If you're a confused film student or if you're just in need of a good funny film, this look at people who really are "down by law" will have you leaving the cinema feeling good.

The record selector

by Bunny-Mood Selector

Mean While/Leroy Sibbles
Attic Records

Finally a record that dance hall fans and those of lover' rock can enjoy. the latest release by Toronto's Attic Records showcases Sibbles's vocal and lyrical talent. Ever since the early 70s when Leroy moved to Toronto, leaving *the Heptones* in Jamaica, there have been few solo attempts. His 1983 release *"On Top"* was by far his best till *"Mean While."*

Side one opens up with yet another song about South Africa, followed by more politically and socially conscious lyrics. Side Two is dance hall music with lover's rock lyrics. "You're My Sugar" mixes Leroy's soulfull voice belting out words with conviction, complemented by horn fills. Songs like "I Need Your Love" and "I Don't Know" have commercial potential, with the latter sounding like *the Heptones'* "I've got The Handle".

The musicians on this album are non other than *Roots Radisc*, and band many refer to as "dance-hall" music makers. The last time I spoke to Sibbles he said the name of this new one would be called *"Selections." "Mean While," "Selections,"* whatever, this record deserves two rambos. ****

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S.N.F.U.

S.N.F.U. are coming to town on Friday December 5. With *7Seconds* and *a little Verbal Assault*, the show could be hotter than a tamale. *S.N.F.U.*, from Edmonton, play fast, eye-opening, fast, ear-awakening, funny hardcore.

Back-up band *7Seconds*, have recently released a decent new album. *Verbal Assault*, an energetic Rhode Island band on the rise, will be opening.

Catch the triad at Vita Brevis, 25 St. Norbert (off St. Laurent between Ontario and Sherbrooke). Tickets are $8 in advance and $10 at the door. Show lets loose at 9 p.m., courtesy of Open Your Head production.

—Michele Ernsting

Link's 1986 Top 10 albums

1.	**Ministry**	Twitch	Sire LP
2.	**This Mortal Coil**	Filigree & Shadow	4AD LP
3.	**Revolting Cocks**	Big Sexy Land	Wax Trax!
4.	**Anna Domino**	LP	Crepescule
5.	**Billy Bragg**	Talking to the Taxman	Go! Disks
6.	**Skinny Puppy**	The Perpetual Intercourse	Nettwerk
7.	**Easterhouse**	Contenders	Rough Trade
8.	**Wolfgang Press**	Standing Up Straight	4AD LP
9.	**David Sylvian**	Gone to Earth	Virgin LP
10.	**A Certain Ratio**	Force	Factory LP

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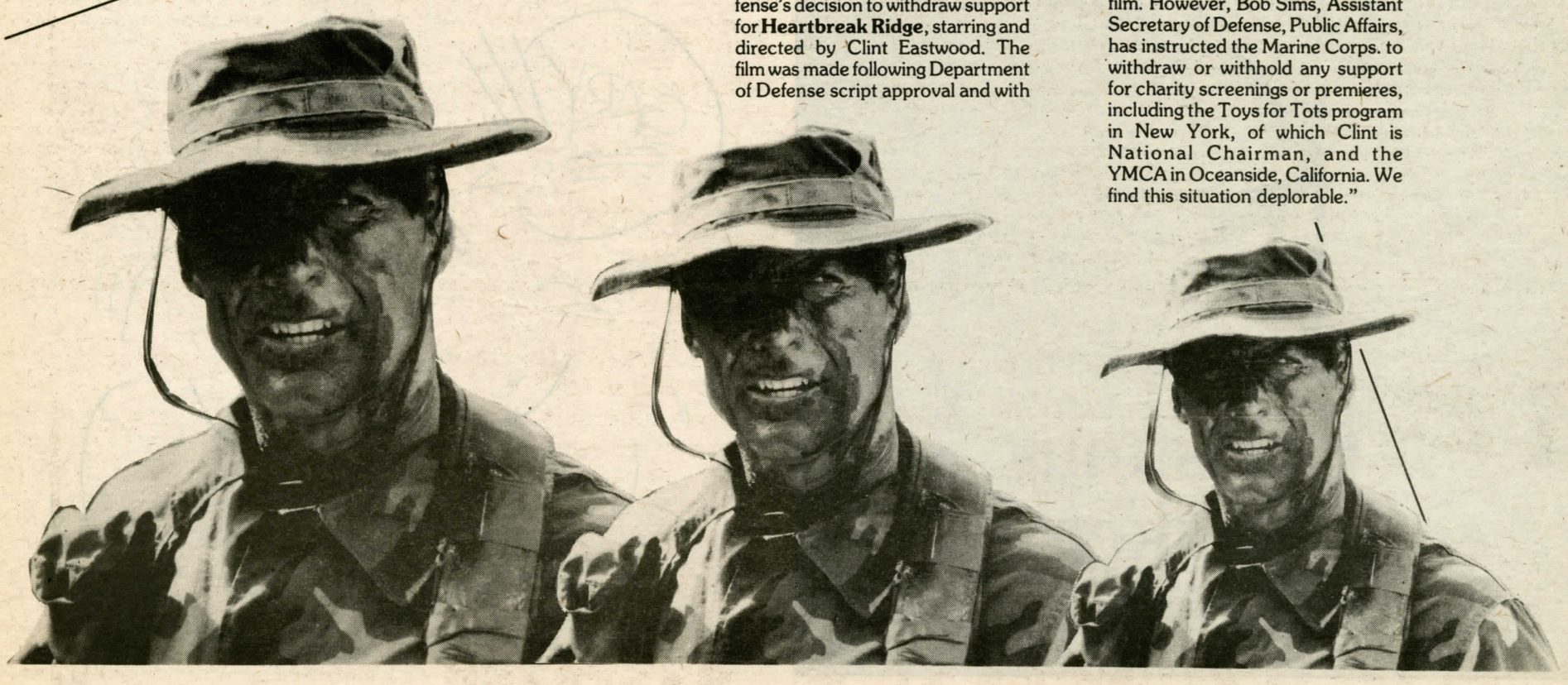
	Artists	Album	Label
1*	**Dave Howard Singers**	Rock on (EP)	Hallelja
2*	**Deja Voodoo**	Swamp of Love	OG
3*	**Various**	Listen 2	VOT
4	**Nick Cave**	Your Funeral...My Tial	Mute
5	**Schooly D**	Schooly D	Schoolydrecs
6*	**Jellyfish Babies**	Jellyfish Babies	Plot
7*	**D.A.F.P.**	Dead in Love	Psyche
8*	**Ray Condo**	Crazy Date	Pipeline
9*	**Cowboy Junkies**	Whites Off Earth Now	Latex 4
10	**Big Black**	Atomizer	Homestead
11	**The Fall**	Bend Sinister	Beg. Banquet
12	**X.T.C.**	Skylarking	Virgin
13	**Three Jones**	The World By Storm	Abstract
14	**Billy Bragg**	Talking with the Taxman	Go
15*	**Sons of the Desert**	Best Things(Demo)	Independant
16*	**Throbs**	Proud To Be Loud	Pretension
17*	**Fainting In Coils**	God With A Gun(45)	F.I.C.
18*	**Messenjah**	Nightrider(12")	Version
19*	**Various**	It Came from Canada, Vol. 2	OG
20	**Dagmar Krause**	Angebot & Nachfrage	Hannibal
21*	**Ukase**	Rain/Runaway (45)	Gargoyle
22*	**Failsafe**	3 Sided Coin	Independent
23*	**Purple Toads**	Purple Toads	Star
24*	**Skinny Puppy**	T.P.I.	Nettwerk/Cap
25*	**He's Dead Jim**	Phoebe (Demo)	Independant
26	**Various**	Gods Favorite Dog	Touch N' Go
27	**MDC**	Smoke Signals	RRadical
28	**Saints**	Best of...	Razor
29*	**Ranking Youth**	Kinky Luvin' (Demo)	Independant
30	**Mô tô rhêd**	Orgâsmâtrôn	Viper

* denotes Canadian Content

Go ahead, make my Christmas

The following statement was issued November 24th in New York and Burbank, California:

"Warner Bros. Films and Malpaso Productions must express mutual regret and disappointment in the United States Department of Defense's decision to withdraw support for **Heartbreak Ridge**, starring and directed by Clint Eastwood. The film was made following Department of Defense script approval and with the full co-operation of the Marine Corps. No senior ranking officer of the Marine Corps. has yet to see the film. However, Bob Sims, Assistant Secretary of Defense, Public Affairs, has instructed the Marine Corps. to withdraw or withhold any support for charity screenings or premieres, including the Toys for Tots program in New York, of which Clint is National Chairman, and the YMCA in Oceanside, California. We find this situation deplorable."



Black Women

continued from page 19

Although many Black women are actively involved in the mainstream movement, "it involves mostly those who are educated or from a certain social status, those are the women who have more chances for liberation" said Chin.

Like the mainstream movement, which is still lacking in numbers, Black feminists are not among the majority of Black Women. Many of these women have rejected untraditional "unfeminin" appeals for equality.

"I would like to leave a certain margin, I want us to be equal yet I'd like him (my husband) to be the boss of the house. In the work world I support the women's movement" says Kiyingi.

Another student adds, "I don't think that women are equal to men nor do I feel that Black women should fight for equality with their men. Perhaps academically we are equal but things like domestic work and the rest have been traditionally women's jobs and probably will always be."

To many Black women the traditional family structure is important especially with those who follow Christian practises and ethics. For Black feminists these practises are sexist and place women in an automatically inferior position.

Those whose lives are molded in Christianity contend that women and men are not equal but complementary.

Many Black women who see men and women as merely complementary accept the dominance of men both consciously or unconsciously.

"We are all familiar with the shock value of the joke: I saw God last night. Really? What's he like? Well, he's a woman and she's Black!" jokes Carroll.

There are many Black feminists who see their priorities as the the fight against racial injustices,"I identify more with Black people than with women because of our special situation. Take for example some African countries, you can't be advocating rights for women when you don't even have food or running water. It is hard to concentrate on women's rights without addressing Black people's rights" says Maghizia.

Canadian and American Black women's groups are focusing on their identities, ranging from homosexuality to motherhood, as Black women in a White society.

There are obvious and diverse problems within these circles. They are emerging from lack of understanding to too much understanding and talk and not enough power and resources to effect change.

The awareness and urgency of being fully free has not yet come to all Black and White women. Full freedom does not mean being able to sit on a bus next to a white person or being able to work for your own cash. It must incorporate the liberty to see oneself not as a product of sexist or racist imagery, but as a person.

In my youth, I aspired to be the first woman prime minister. Later I was told by a girl my age that that was too unrealistic and the most I could try for was to be his wife. Today I know that as a Black woman in Canada I cannot have either.

different (s)trip

continued from page 17

"I worked at Gay Apollo for a year and a half but I got in over my head. Men are twice as sleazy as women. You make lots of money but they hassle you and you've always got to have a hard-on," he said.

"Women want you to be really sensual. They want your personality, not just your cock."

The male dancer said none of the men who work at Club 281 are gay.

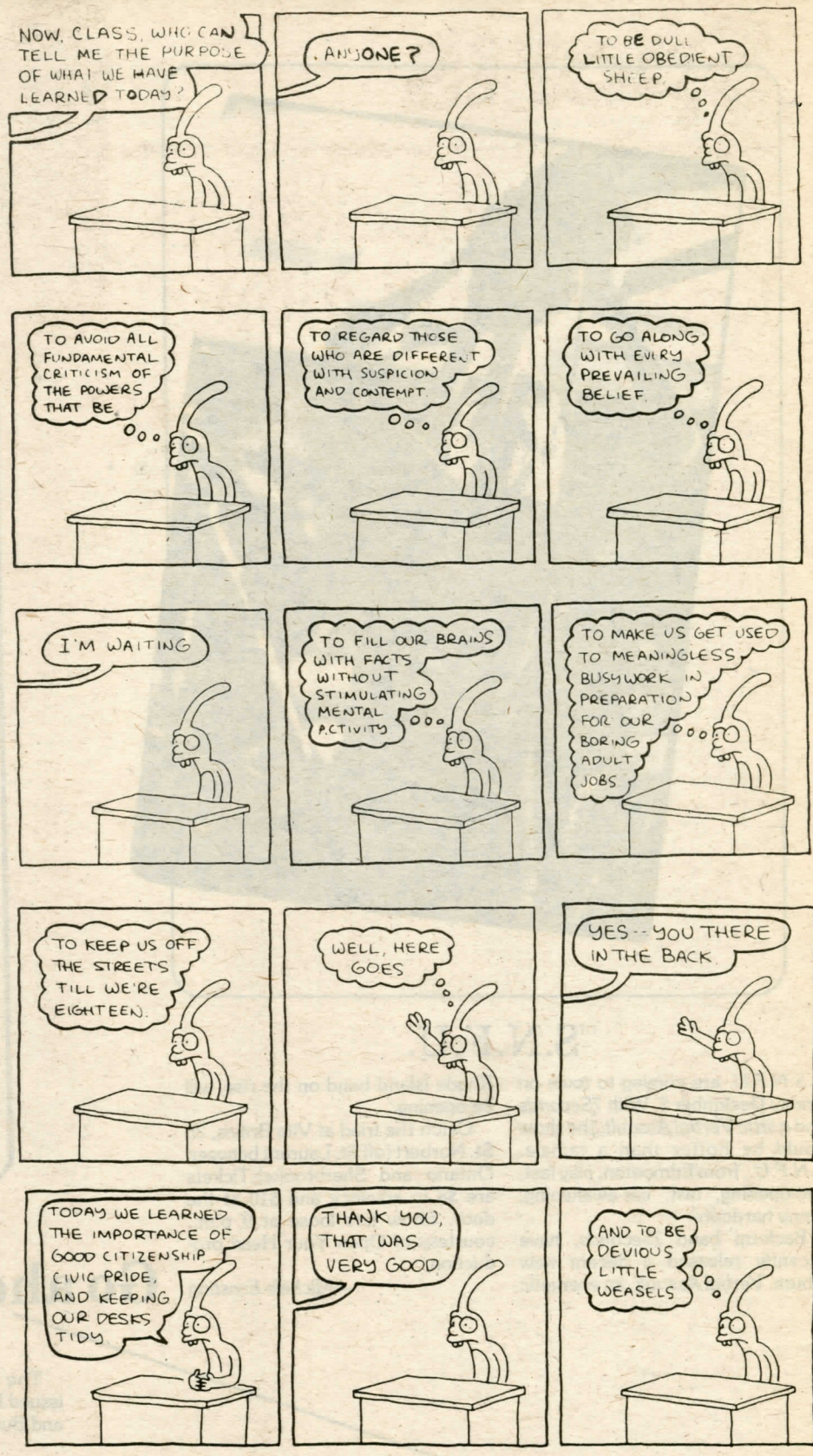
"If I've got 50 women here who want to sleep with me, why should I go with a man?" he said.

At Club 281 the customers and dancers seemed to be having much more fun together than at Bar Suzanne and straight men's clubs. The women got a kick out of being in charge even though they were paying for stereotypical male "love and attention."

Bar Suzanne was much more relaxed. The women were there to drink and talk as much as watch, and there was none of the hassling that goes on in clubs for straight or gay men.

The dancers in all the clubs looked the same, as if they had all stepped out of Playboy and Playgirl. It was the attitudes that were different.

"I think it would be more enjoyable dancing for women because I understand them better," said Katrina. "It's newer for women... when it gets impersonal that's when you get callousness. Men have developed a stereotyped stripper. The women haven't yet. Whether that's the difference between male and female nature, I can't tell you."



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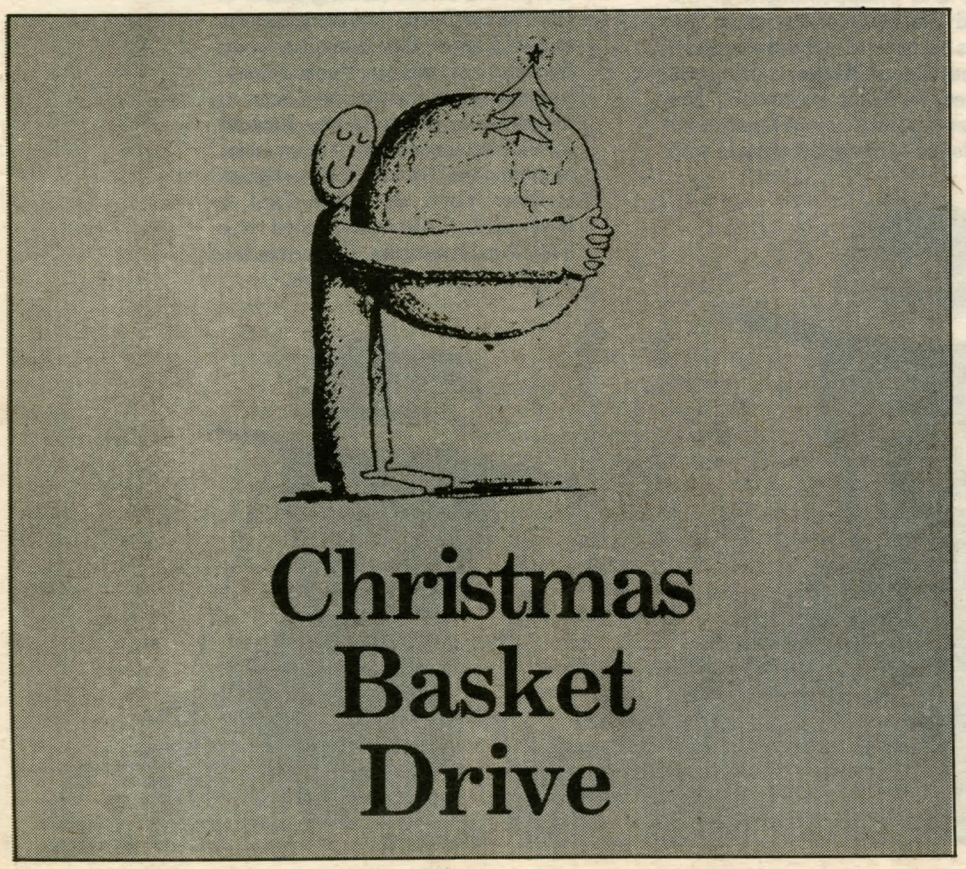

Sports

Women pucksters keep rollin' along

by Leanne Murray

Taking one more step towards a provincial championship, the Concordia women's hockey team disposed of the visiting Bishops/-Champlain Polar Bears last Thursday night by a score of 6-1. And the concerns that the team might slip to the level of other teams due to the lack of competition seem to have been erased.

The Stingers started quickly, seemingly able to score at will. For the first half of the opening period, the play was continually in the Bears' end as the visitors seemed both shocked and disoriented by the strong Stinger offence. During the latter half of the period, the Bears seemed to pull together and become a little more organised, producing some good scoring chances for themselves but only to be stopped by Stinger goalie Karen Kane.

Although never severely tested, Kane, playing up to her usual standards, was the stabilizing element for the Stingers when they ran into organizational problems on the ice.

Just 30 seconds into the game, captain Janice McDougall put the Stingers on the scoreboard after picking up a pass from Therese Brisson. A mere 75 seconds later, Brisson herself picked up a goal, with assists going to forwards Karen West and Andrea Hebert.

Kane managed to preserve the Stingers' 2-0 lead heading to the dressing room after the first period when, with just two minutes to play, she stopped a Polar Bears' player coming in on a breakaway from center ice.

The second period featured a more disciplined style of play by both teams. McDougall took a pass from teammate Debbie Gill and put the puck behind Bears' goaltender Nancy Laroche at 4:26. Two minutes later, it was Jackie Montpetit's turn to get on the score sheet as Brisson picked up her second assist and third point of the night.

The game was a clean one with only three penalties assessed, two of them going to the visitors. The Polar Bears had their offensive chances during the middle frame but they either shot wide of the net or were frustrated by Kane.

With the score 4-0 heading into the final period, a shutout was on the minds of both Kane and the Stingers but it was not to be. After McDougall picked up her third goal of the night with an unassisted marker at 2:15, Bears' forward Julia Morch managed to slip the puck by Kane at 4:51. But that was all the visitors would get offensively.

The Stingers came back to force numerous scoring chances and produce many goal-mouth scrambles. They were rewarded with three minutes remaining, Brisson scoring the last goal of the game.

The victory leaves the Stingers with an impressive undefeated league record of five wins against no losses and a virtual stronghold on top spot in the QUAA women's hockey league. In those five games, the Stingers have outscored their opponents by a total of 40-4.

Stingers forward Therese Brisson blazes past opposing defenders in last Thursday night's action. The Stingers won their fifth straight game while maintaining their dominant status within the QUAA.

PHOTO: MIKE THOMAS

B'Ballers lose close match

by Michael Fairney

The struggling young Stingers women's basketball team came up short again this weekend, losing 60-56 against the Sir Wilfred Laurier Ladyhawks.

"Our intensity has increased," said coach Poly Stevens," but it hasn't increased enough."

The team looked good out on the court, with strong performances from Lina Fasone, Carol Assalian and Carol MacIntyre, but they weren't good enough to put down the hot Ladyhawks.

The Stingers controlled the court throughout most of the first half but gave up the lead near the end. Halfway through the Stingers had a 24-15 lead, but by the end were behind 35-32.

The Ladyhawks hung on to and extended their margin in the second half, not allowing the Stingers to get any closer than four points. The Stingers pressed near the end of the game but couldn't pull it off.

The Stingers were visibly and vocally disappointed by the loss.

"I really wanted to win this game," said rookie Lynn Kaak, "But we weren't using our feet well and we gave up too many fouls."

Coach Stevens felt much the same way.

"It was disappointing. We want to win. We got into foul trouble early on. As for the future, it's going to be a tough year. McGill is fast, Bishop's is tall and Laval has a lot of experience. We'll have to adapt our game to three different types of teams."

Star of the game for Concordia was Lina Fasone. Her strong shooting resulted in twelve points, tops for the team.

"She has a great shot from the outside," said Maxine Clarke, who played for the Stinger's last year and is now their scorekeeper.

Carol Assalian put in eleven points and Carol MacIntyre added another eight. Colleen Ryan dominated the Ladyhawks's offense with an admirable nineteen points.

The Ladyhawks are a team that has come into its own. When coach Gary Jeffries took over the helm three years ago, the team hadn't won a game in an incredible six years. They are now 3 and 0 in their league (the OUAA) and last Wednesday they beat Waterloo, their chief rivals, for the first time in ages. Friday night they lost by five points to McGill but were leading by 19 points after the first half. This team is on a roll.

Jeffries attributes part of his team's success to the vastly improved status of women's sports at Laurier. According to Cathy MacDonald, director of women's sports at Concordia, Laurier at one time was notorious for its awful attitude towards the women's programme.

"Yes, that used to be true," said Jeffries, "But the situation has totally changed. Women's basketball at Laurier has become a priority in the last few years. It has helped a lot. We're now the winningest team at Laurier."

This game concludes the Stinger's fall exhibition season. The team starts up again on the thirtieth of December against Bishops.

PHOTO: GEORGE JANANTUONO

Anyone for a swim ..?

by Nancy McHarg

All aspiring swim stars should be pleased to know that a new Masters swim team has been formed at the downtown YMCA.

While swimmers are not required to have a lot of style and finesse, they are expected to demonstrate indisputable dedication.

"What we want is commitment and energy," said coach David Dunn. "Having a positive mental attitude is what really counts."

Appropriately named the Phoenix Swim Club, after the legendary Arabian bird said to set itself on fire and rise anew from its ashes, the club replaces the YMCA's former "New Waves" swim team.

Dunn coached the New Waves for four and a half years until the team disbanded in September.

Having participated in a number of Masters meets, Dunn is familiar with the competition which he says is substantial.

"Competition in Quebec is tight," he said. "There's some really hot, top-flight stuff going on."

Dunn estimates that team members interested in competition will be ready to demonstrate their aquatic prowess at a Masters meet by the end of January.

The team began the three weekly practices two weeks ago and about twenty people of varying ages and swimming capabilities have joined.

The $150 fee for an annual membership covers the coach's salary. The club hopes to solicit money through fundraising endeavours to cover any supplementary expenses.

Suzan Ballmer, founder and president of the new team, feels that a swim team is an important and necessary club for the YMCA.

"We have an ideal situation in that we can use the facilities here (at the Y) to augment our training," said Ballmer.

Along with the regular training Dunn plans to hold clinics that will focus on specific skills like flip turns and dives.

Other local Masters swim clubs are located at the Montreal Amateur Athletics Association, McGill University, PointeClaire and the University of Montreal.

then how about a ski?

by Nancy McHarg

Concordia students are invited to ski while they raise money for cancer research at the 12th annual Mickey Stein-Mont Habitant ski-a-thon being held this weekend.

A minimum pledge total of $20 allows participants to ski free for the day.

"Last year more than $47,000 was raised and this year we hope to raise over $75,000," said Mont-Habitant president Joan Stein.

For the past nine years all proceeds raised at the skiathon have been donated to the Quebec based Cancer research society.

"Past donations have been directed towards research in cancer as it relates to nutrition," said Society president Flora Caplan.

Parachutists, entertainment and ceremonies commemorating the opening of the resort's new base pavillion and quadruple chair lift will also take place during the day.

Weather permitting all runs will be open, says Stein.

Pledge forms are available at the Loyola CUSA office as well as at Kanes Super Drug Mart, Cumberland Drugs, and various ski and sports stores around town. Registration is at 8:30 on Sunday morning, December 7.

Further information can be obtained by phoning the Cancer Research Society at 861-9227.

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Sports

QUAA Team Standings
Women's Hockey

Team	GP	W	L	T	GF	GA	P
Concordia	3	3	0	0	24	2	6
Bishop's	3	2	1	0	12	14	4
John Abbott	3	1	2	0	14	16	2
UQTR	3	0	3	0	6	24	0

QUHL Team Standings
Men's Hockey

Team	GP	W	L	T	GF	GA	P
UQTR	5	5	0	0	38	25	10
Ottawa	6	4	2	0	39	32	8
McGill	7	2	4	1	39	35	5
Concordia	8	1	6	1	28	52	3

QUAA Final Team Standings
Men's Soccer

Team	GP	W	L	T	GF	GA	P
McGill	10	9	1	0	38	8	16
Sherbrooke	10	5	4	1	28	11	11
Concordia	10	5	5	0	29	7	10
Bishop's	10	4	5	1	8	20	9
UQTR	10	0	9	1	9	37	1
UQAM	10	0	9	1	8	35	1

QUAA Team Standings
Men's Basketball

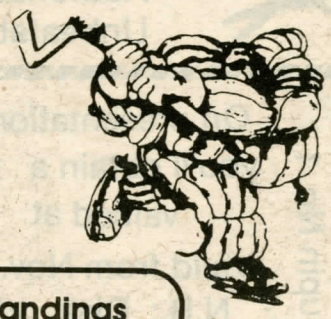
Team	GP	W	L	T	PF	PA	P
UQTR	1	1	0	0	72	70	2
Concordia	0	0	0	0	0	0	0
McGill	0	0	0	0	0	0	0
Bishop's	1	0	1	0	70	72	0

QUAA Final Team Standings
Women's Soccer

Team	GP	W	L	T	GF	GA	P
Sherbrooke	6	5	1	0	25	3	10
Concordia	6	4	2	0	18	3	8
McGill	6	3	3	0	8	5	6
UQTR	6	0	6	0	1	41	0

OQIFC Final Team Standings
Football

Team	GP	W	L	T	PF	PA	P
Carleton	7	6	1	0	258	149	12
Bishop's	7	6	1	0	214	154	12
Queen's	7	3	4	0	197	161	6
Ottawa	7	3	4	0	147	137	6
McGill	7	2	5	0	112	164	4
Concordia	7	1	6	0	108	251	2



Basketball Standings
Final
Nov. 26, 1986

Team	GP	W	L	D	Pts
Fronkers	7	6	1	0	19
Blues	7	6	0	1	18
Crew	7	4	3	0	15
Snipers	7	4	2	1	14
Prosections	6	2	4	0	10
Bobes	7	3	1	3	10
Fingers	7	0	0	7	0

Intramural Hockey statistics

Division I

	Team	GP	W	L	T	GF	GA	PTS
1	Rooster's Rubbies	6	5	1	0	31	12	10
2	Ice Sharks	6	4	1	1	36	15	9
3	Booze Hounds	6	4	2	0	29	23	8
4	Zambonies	6	3	2	1	30	25	7
5	Whoremoans	6	3	3	0	36	29	6
6	Mothers	6	2	4	0	19	34	4
7	Blades	6	1	5	0	23	41	2
8	Rink Rats	6	1	5	0	12	37	2

Division II

	Team	GP	W	L	T	GF	GA	PTS
1	Puckers	5	5	0	0	50	9	10
2	Aidrocnoc	5	5	0	0	39	8	10
3	Brew Crew	5	4	1	0	19	18	8
4	Brewins	5	3	2	0	32	34	6
5	Ex-pros	6	3	3	0	26	27	6
6	Team That Hates Cats	6	2	4	0	19	34	4
7	Maverick	6	0	6	0	19	53	0

Division III

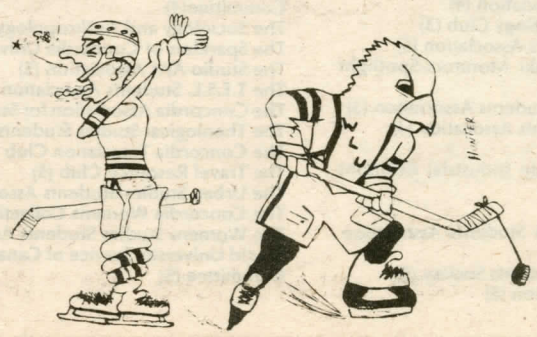
	Team	GP	W	L	T	GF	GA	PTS
1	Peter's Dining Lounge	5	4	1	0	41	20	8
2	Devil's Brigade	5	4	1	0	33	18	8
3	Inferno	5	2	3	0	26	25	4
4	Krazy Kermits	5	3	2	0	25	28	6
5	Destroyers	5	2	3	0	26	23	4
6	Erects	5	3	2	0	22	19	6
7	Jets	5	2	3	0	18	37	4
8	Uncivilized	5	0	5	0	7	28	0

Division IV

	Team	GP	W	L	T	GF	GA	PTS
1	MBA Mustangs	5	5	0	0	41	7	10
2	Straight Jackets	5	3	2	0	35	23	6
3	Tankhead Townies	5	3	2	0	30	23	6
4	Beakers	5	3	2	0	34	36	6
5	Raiders	5	3	2	0	20	26	6
6	Garfields	5	2	3	0	25	35	4
7	Velvet Hammers	5	1	4	0	16	47	2

Division V

	Team	GP	W	L	T	GF	GA	PTS
1	Dipsticks	5	5	0	0	33	9	10
2	Rez Barons	4	3	1	0	30	13	6
3	Con U Fly. Coq Beasts	4	3	1	0	22	13	6
4	Dirty Dozen	4	3	1	0	17	11	6
5	Penetrators	5	2	3	0	16	31	4
6	Yoyos	4	1	3	0	14	26	2
7	Belmore House	5	1	4	0	17	30	2
8	Solid Members	5	0	5	0	9	25	0



ATTENTION ALL C.U.S.A GROUPS/CLUBS, AND ASSOCIATIONS

The C.U.S.A. Liaison Commmittee and the C.U.S.A Judicial Board have just completed a review of all known C.U.S.A. clubs and associations. There are 97 known and to one extent or another recognized official C.U.S.A. clubs and associations as of 31 October, 1986. The following is a list of these clubs and associations, as well as their Legal Status withing C.U.S.A.

Status 1 groups are in good standing, with C.U.S.A. recognized Constitutions and Judicial Board supervized elections having occured within the last 12 months.

Status 2 groups have had Judicial Board supervized elections within the last 12 months but do not as yet have C.U.S.A. recognized Constitutions.

Status 3 groups have C.U.S.A. recognized Constitutions but have not held Judicial Board supervized elections within the last 12 months.

Status 4 groups neither have C.U.S.A. recognized Constitutions nor have they held Judical Board supervised elections within the last 12 months.

Status 5 groups have almost no records with C.U.S.A. or are not yet recorded in the Official Judicial Board Review.

If your group is not listed below as Status 1, than contact either Judicial BNoard or the Liaison Committee IMMEDIATELY!! If you feel that your group is not properly categorized, contact us. If your group is not listed, contact us.

Any group which is not categorized as Status 1 by 31 January 1987 is liable to face the consequences. These consequences could be the suspension of the group's C.U.S.A. telephone service (if applicable), the seizure of all C.U.S.A. properties held by the group (including office space), the suspension and freezing of the group's C.U.S.A. budget and financial accounts, the imposition of C.U.S.A. trusteeship upon the group, and the DERATIFICATION of the group.

This is not a sudden impulse by C.U.S.A. to persecute its clubs and associations, but rather a long term plan to get the paperwork in order. C.U.S.A. is presently forced to endure a crushing deficit because of lax policies in the past concerning the allocation of its funds. C.U.S.A.'s coffers are not limitless, funding comes from fees paid by the students. It is C.U.S.A.'s responsibility to ensure that the money is spent wisely, and improperly managed groups do not make the situation any better.

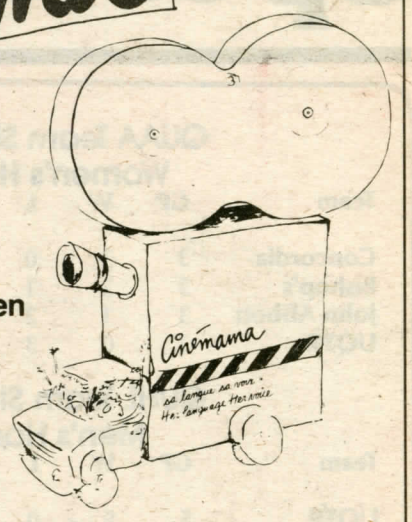
Please help us to help you. Contact Judicial Board or the Liaison Committee through either C.U.S.A. office , or call us at 848-7474/848-7440.

C.U.S.A. Groups as of 31 October 1986

The Accounting Society of Concordia (status 4)
The Concordia Administrative Management Society Association(2)
The Concordia Aeronautics Association (4)
The Association of African Students at Loyola (1)
The Concorida Agnostics and Atheists Club (5)
A.I.S.E.C.-International Association of Students in Economics and Commerce (3)
Vezcua Amateur Radio (2)
Concordia Students Against Apartheid (4)
The Art Education Students Association (5)
The Art History Students Association (1)
The Association for Baha'i Studies at Concordia (1)
The Biology Students Association (1)
The Canadian Studies Students Association (5)
The Central America Committee (1)
The Concordia University Chemistry Club (5)
Concordia Christian Fellowship (3)
The Association of Cinema & Photography Students (5)
C.I.R.L. Radio Loyola (1)
The Concordia Classics Students Association (1)
The Commerce and Administration Students Association (1)
The Communications Study Guild (5)
The Commputer Users Group (1)
The Concordia University Progressive Conservative Assocation (5)
The Institute for Co-Operative Education Students Association (1)
C.R.S.G. Radio Sir George (1)
C.U.T.V. Concordia University Television (1)
The Dancers Association (3)
The Concordia University Debating Society (1)
The Design Students Association (3)
The Economics Students Assocciation (1)
The Education Students Association of Concordia (1)
The Concordia Association of Students of English (1)
The Exercise Science Students Association (1)
The Loyola Film Society (5)
The Finance Students Society of Concordia (1)
The Fine Arts Students Association (5)
L'Assocation des Etudiants(es) Francaises (5)
The Concordia Fantasy and Simulation Games Association (1)
The Geography Students Association (4)
The Concordia University Geology Club (3)
The Health Education Students Association (5)
Concordia University Helsinki Monitors-Spotlight U.S.S.R. (3)
Concordia University Hillel Students Associaiton (3)
The Concordia History Students Assocation (4)
I Make a Difference (4)
The Concordia Undergraduate Industrial Relations Association (5)

The Inter-Disciplinary Studies Students Association (5)
The International Business Students Society (5)
The Ismailia Students Association (5)
The Journalism Students Association (2)
Circle K Concordia (3)
The Modern Languages and Linguistics Students Association (5)
The Lesbian and Gay Friends of Concordia (1)
The Concordia University Federal Liberal Association (5)
The Liberal Arts Society (1)
The Library Studies Students Association (5)
The Lonergan College Students Association (5)
The LOS Literary Journal (3)
The Management Society of Concordia (5)
The Concordia Marketing Students Association (2)
The Mathematics Students Association of Concordia (1)
The Mature Entrant Students Association of Concordia University (5)
The Moslem Students Association (2)
Music Undergraduate Society in Concordia (3)
The MusiClub (3)
The Concordia New Democratic Party Club (5)
Niahiren...Showhv...Soka...Gokkai of Canada at Concordia (2)
The Painting and Drawing Students Association (5)
The Concordia Philosophhy Students Association (1)
The Concordia University Chapter of the Society of Physics Students (3)
The Concordia University Political Science Students Association (3)
Thhe Printmaking Student Association (5)
The Concordia University Psychology Students Association (2)
The Quantitative Methods Society of Concordia (5)
The Quebec Public Information Research Group (3)
The Recreation and Leisure Students Association (1)
The Religious Studies Students Association (5)
The Russian Studies Student Union (of Conccordia) (3)
The Association of Students of the School of Community and Public Affairs (5)
The Science College Students Association (3)
The Science and Human Affairs Students Association (1)
The Sculpture and Crafts Students Association (5)
Concordia Shutterbugs (2)
The Simone de Beauvoir Students Association (5)
The Applied Social Science Students Representative Committee(4)
The Sociology and Anthropology Students union (4)
The Sparklers of Concordia University (1)
The Studio Arts Association (5)
The T.E.S.L. Students Association (1)
The Concordia Association for Students in Theatre (4)
The Theological Studies Students Association (1)
The Concordia Translation Club (3)
The Travel Resource Club (5)
The Urban Studies Students Association (5)
The Concordia Womens Collective (5)
The Womens Studies Students Association (5)
World University Service of Canada-Concordia Local Committee (5)

Cinémama



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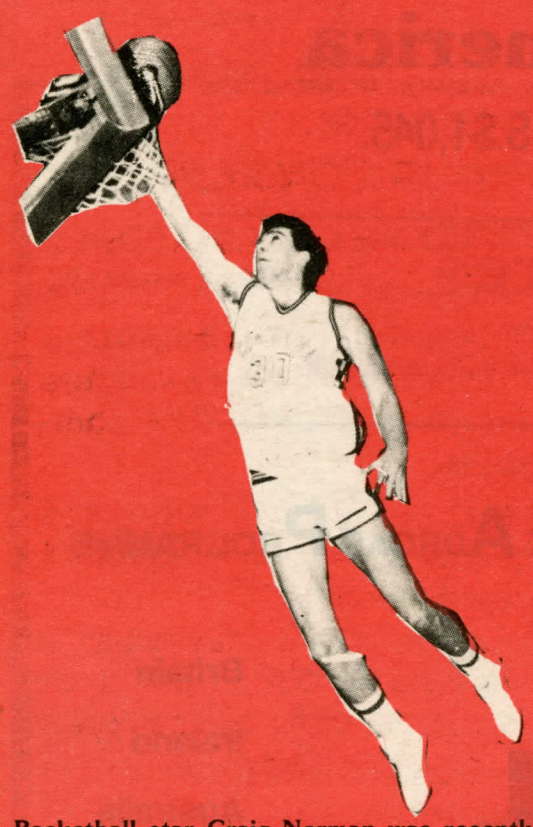
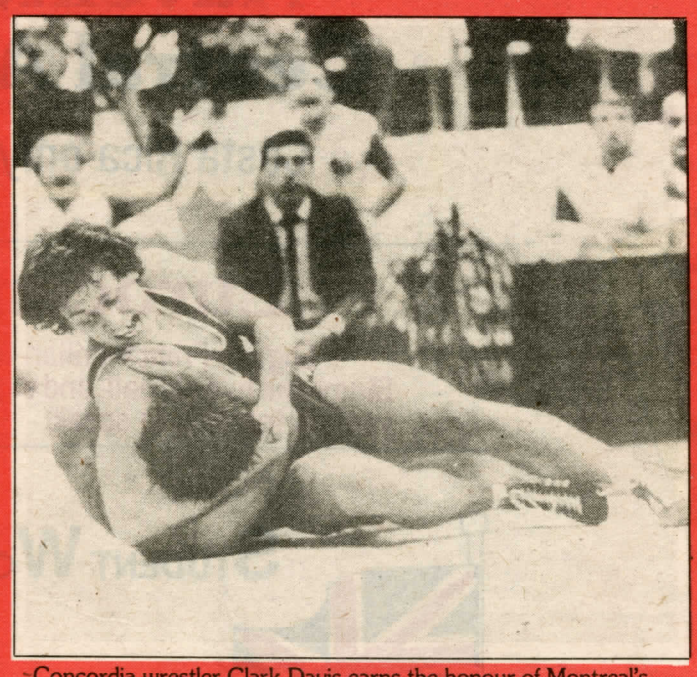
Faces n' places for fall sports '86 ...

Soccer Stingers minus Carlos Carvahlo equals no title for this year.

Fitness and recreation is where it's at.

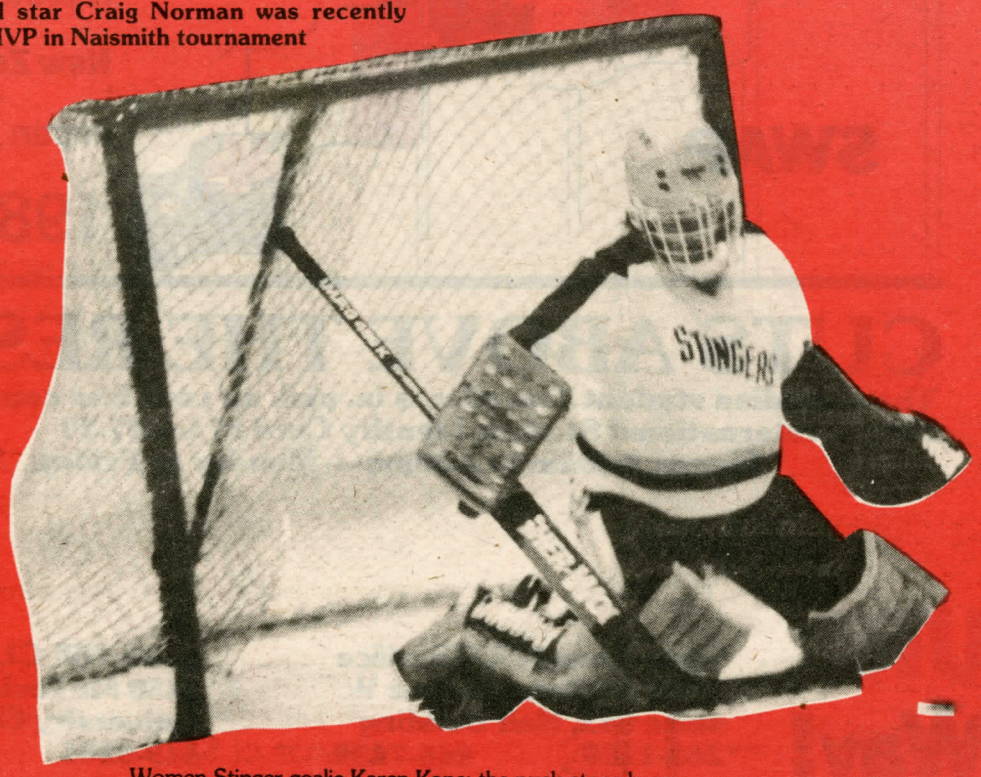


Basketball star Craig Norman was recently selected MVP in Naismith tournament



Concordia wrestler Clark Davis earns the honour of Montreal's top amateur athlete

Men's hockey coach Paul Arsenault hopes to win more then just one this year.



Women Stinger goalie Karen Kane: the puck stops here.

Kathy McDonald; Associate director for women's sports.

Season's Greetings

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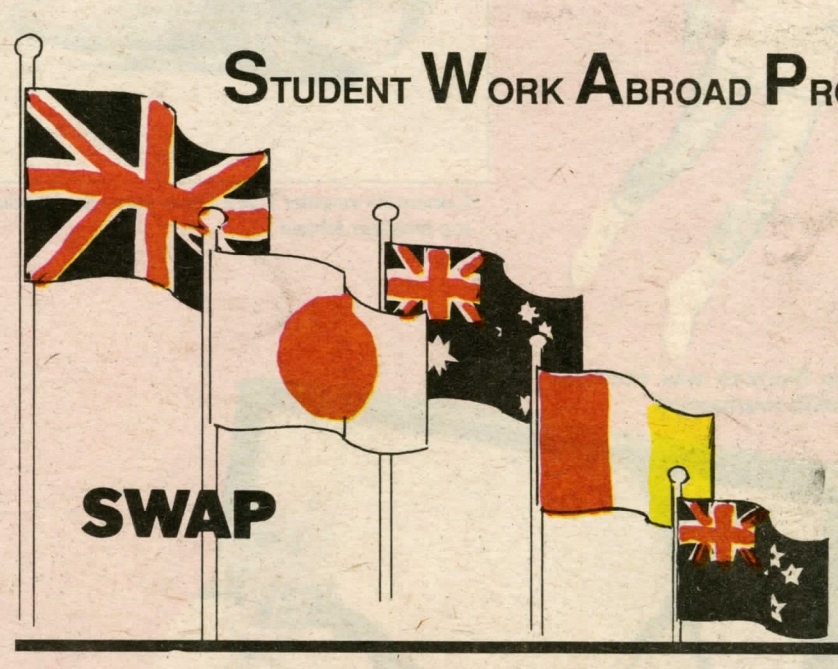

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